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MUSE OF THE WOODS.

Injalbert, Sculptor.

The
Architectural Record.

VOL. XIII FEBRUARY, 1903. No. 2.

AN AMERICAN HOME IN PARIS.

IT is only of late years that even the more pretentious homes in Paris would create any enthusiasm in the minds of Americans, accustomed as they are to many conveniences which are considered great luxuries in France. It is no unusual thing to see a cart with a yellow painted bath tub and a tank of hot water stop before houses in fashionable quarters. Elevators have just come into general use and with the exception of those of American manufacture are usually slow, uncertain and complicated in mechanism. Wax candles are to be seen in the chandeliers as often as electric lights.

Things are, however, changing, and last year in the Avenue du Bois de Boulogne a model building was erected, which combines French elegance with all the American comforts. It is of white sandstone in late Louis Fifteenth style, with the entrance at the side through heavy iron and glass gates. The building consists of two "hotels" or private residences and one apartment. The first "hotel" occupies the first two floors, the apartment the third, and the second "hotel" the fourth and fifth. The rooms for the servants are on the sixth floor. The "concierge" or gate keeper has his lodge just inside the entrance. He opens the gates and has the supervision of the general halls and staircases and also charge of the heating of the entire house in winter. The floors of these general halls and stairs are of white marble inlaid with red; the walls are relieved with panels of yellow marble and the staircase covered with heavy red carpet.

The following description of the second "hotel," occupied by Mr. and Mrs. John J. Hoff will give an idea of the kind of home which can be had in Paris in an apartment house. The exterior of the carved oaken doors of the private entrance is of the Louis

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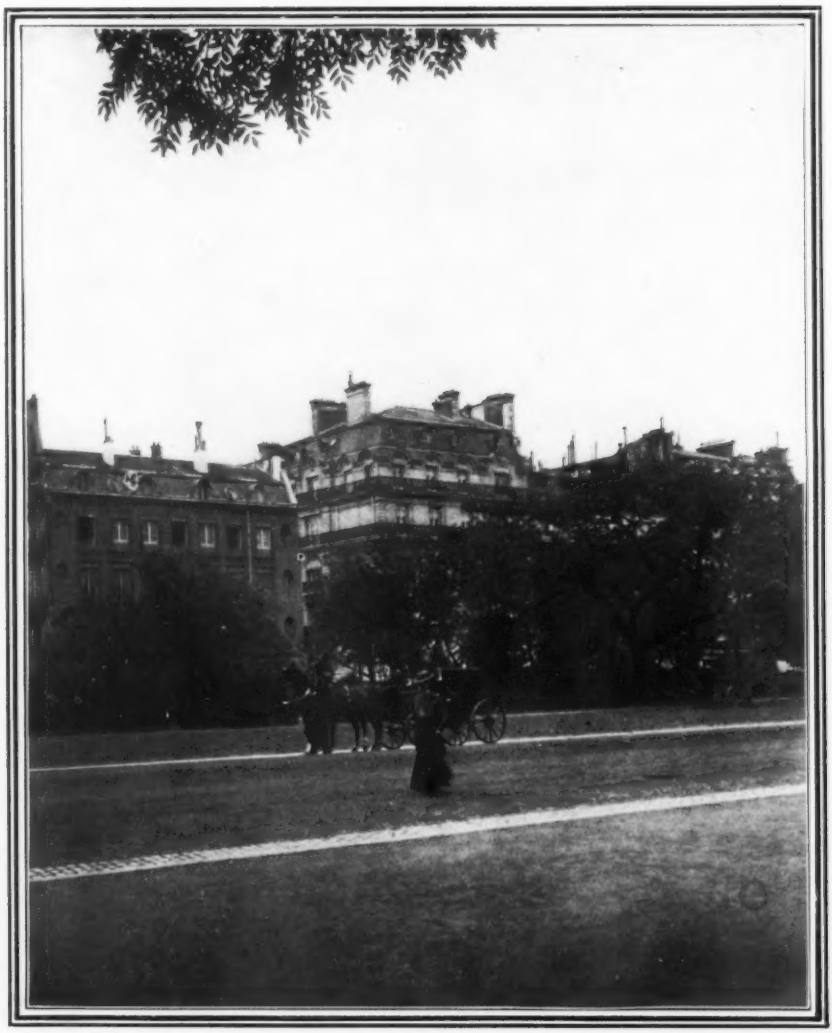
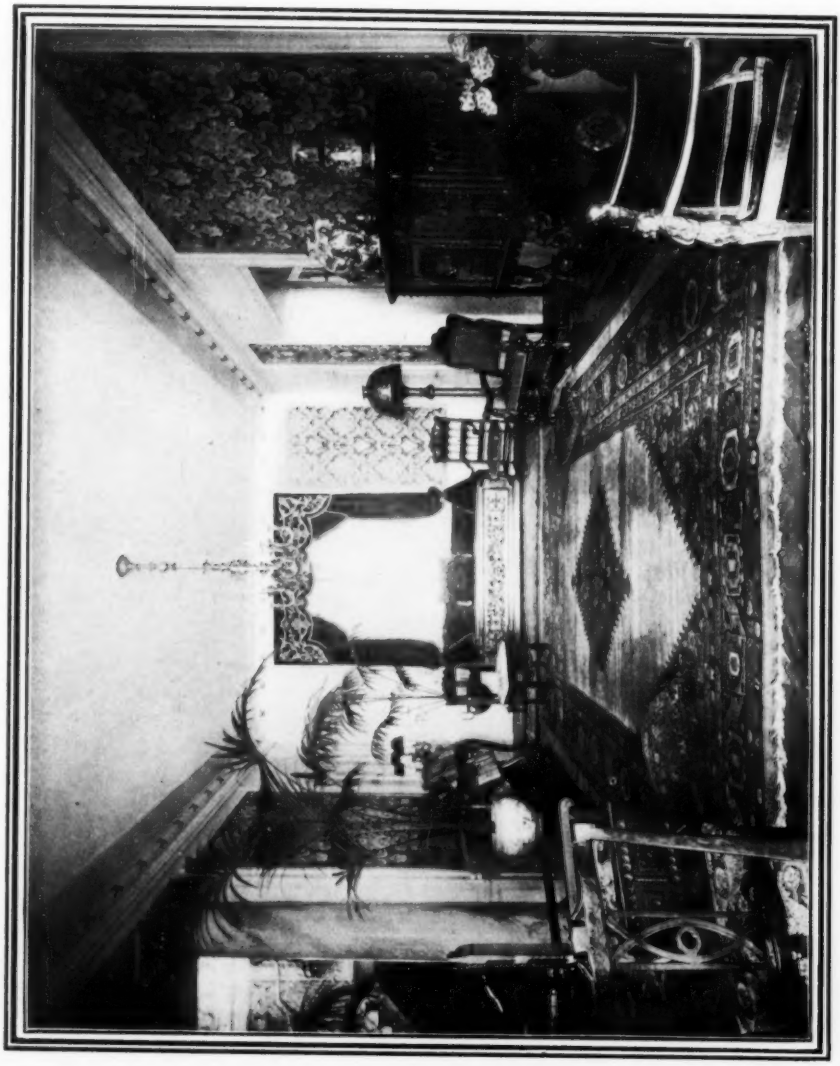


No. 64 AVENUE DU BOIS DE BOULOGNE, PARIS.
The house with the balconies is the residence of Mr. and Mrs. John J. Hoff.

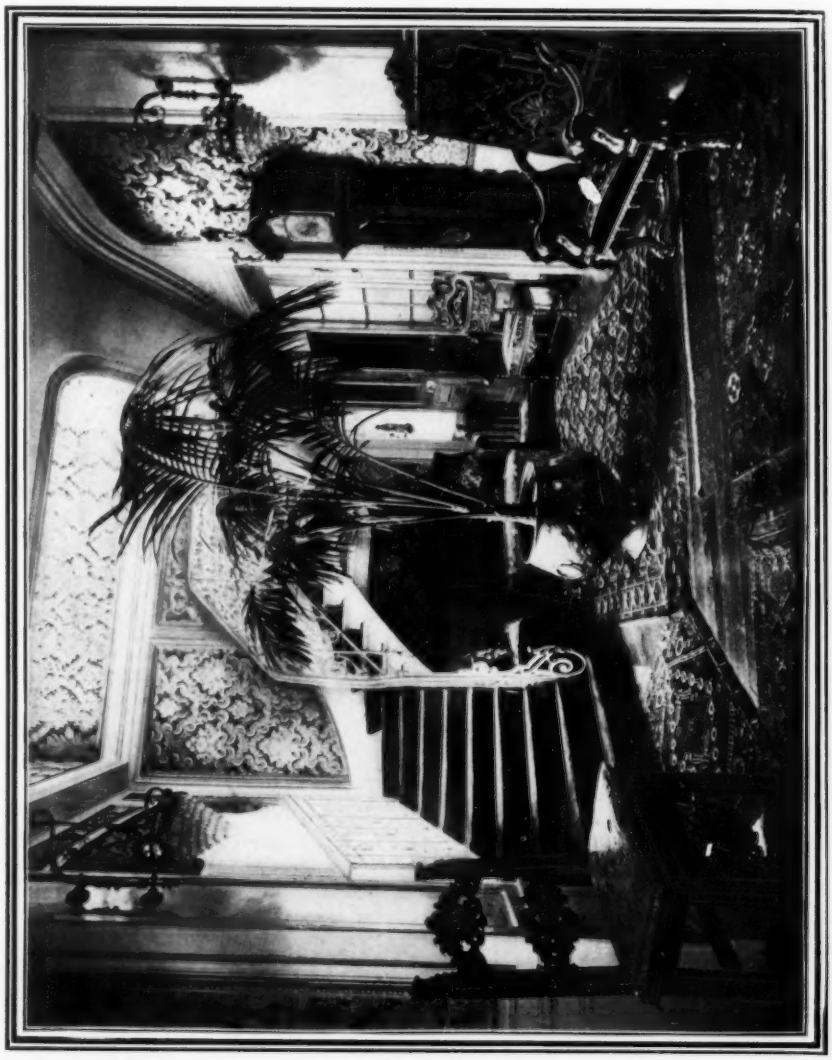


RECEPTION HALL

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.

TWO VIEWS OF THE GALLERY.

Residence of Mr. and Mrs. John J. Hoff.
64 Avenue du Bois de Boulogne, Paris.



RECESS OF THE GALLERY, SHOWING THE STAIRWAY.
Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.

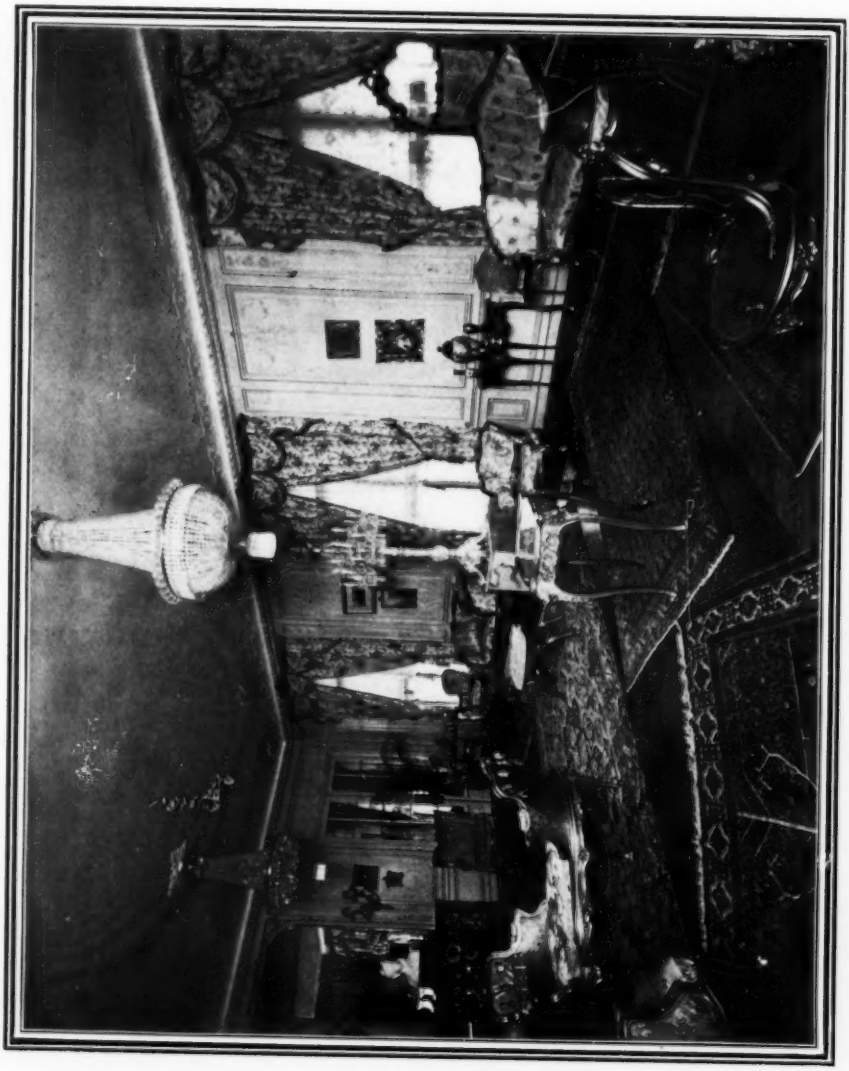
Sixteenth period. At night the electric light is thrown on them from a gilded reflector of carved wood. The chiselled handles and bell are of bronze. On the inside the doors have mirrors the entire length, with heavy gold frames and carved garlands of the Louis Fourteenth period. These mirrors reflect the two galleries and the large drawing room. On entering the small vestibule, which is scarcely separated from the galleries by marble pillars, one is agreeably surprised by the light and spaciousness.

The woodwork of the galleries is white and the panels are covered with a rich red and white brocaded silk of the Louis Fourteenth period, framed with wide gilt moulding. The heavy bronze chandeliers are reproduced from one made for Cardinal Mazarin's Palace. There are two carved gilt chairs, upholstered in red velvet and embroidered with silk and gold. The curtains of the large stained glass windows and the portières of the two doors leading into the dining-room are of red velvet embroidered with a wide gold border. The floors are covered with Bokhara rugs in different tones of red.

The furnishing is not confined entirely to the Louis Fourteenth epoch, as the galleries are used for a collection of furniture of various styles. There is a delicately carved Gothic seat, then there are two large cabinets, a long silver chest of Renaissance design, some very old chairs and a large Dutch cabinet filled with old Delft china.

The large *salon* is of the Louis Fifteenth period. The walls are ivory color and the panels and reliefs outlined with gilding. An open fireplace is at one end and above the chimney-piece a large mirror. At the opposite end is a corresponding mirror, which reflects the lustre chandeliers and in front of one of the windows is a large lustre candelabra. The furniture in this room is of carved wood richly gilded and upholstered in delicate brocades on a cream background. There is an inlaid card table with bronze mountings and a large cabinet in various tones of gold with a marble bust and a collection of bric-à-brac. In one of the corners there is a high screen with a sofa in front of it and the floor is covered with antique Persian rugs. The small *salon* is furnished in Louis Sixteenth style, with upholstery of Beauvais tapestry. The wall panels and the curtains are of green brocade. In one corner there is a table with a green marble top and sliding shelves for holding miniatures, and in another corner on a high pedestal a bronze statue. One of the lamps has a blue Sèvres base and another one is a combination of lamp and work basket, in bronze. There are silk shades for the lamps and electric lights, and silk rugs on the floor.

Of all the rooms the dining-room is, perhaps, the most effective. It is in Renaissance style, the woodwork dark and the panels and hangings of dark red velvet relieved by gold trimmings. The buf-

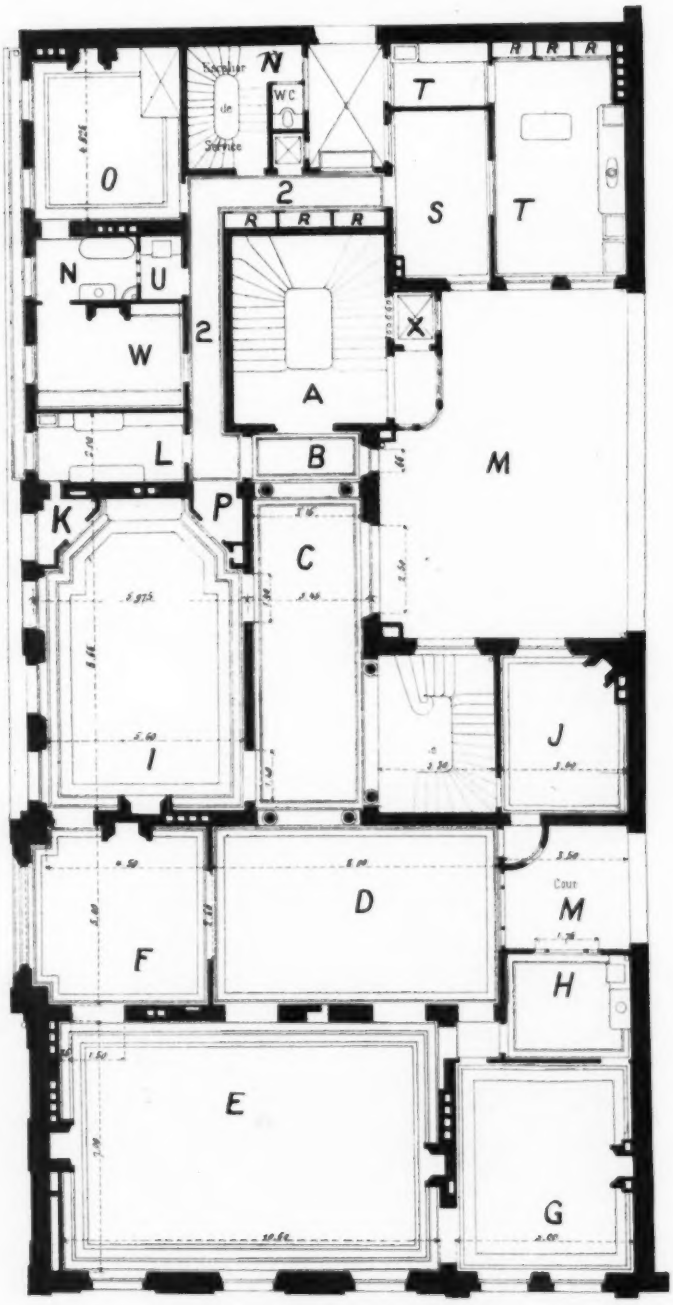


THE DRAWING ROOM.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.

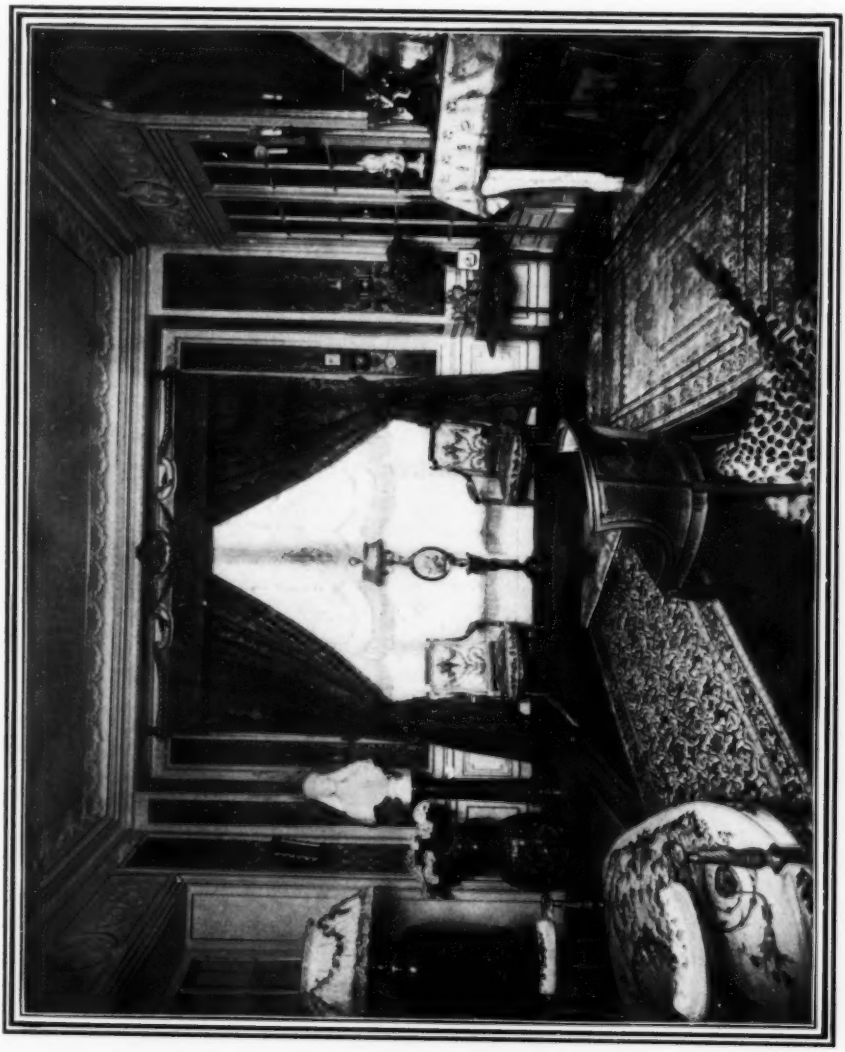
A. General stairway.
B. Vestibule.
C. First gallery.
D. Reception hall.
E. Large salon.
F. Small salon.
G. Library.
H. Cloak and toilette room.
I. Dining room.
J. Moorish room.
K. Butler's room.
L. Butler's pantry.
M. Linen room.
N. Bathroom.
O. Bedroom.
P. Telephone room.
Q. Hall.
R. Cupboards.
S. Servants' dining room.
T. Kitchen.
U. Servants' stairway.
V. Toilette room.
W. Courts.
X. Elevator.

The measurements are in meters.



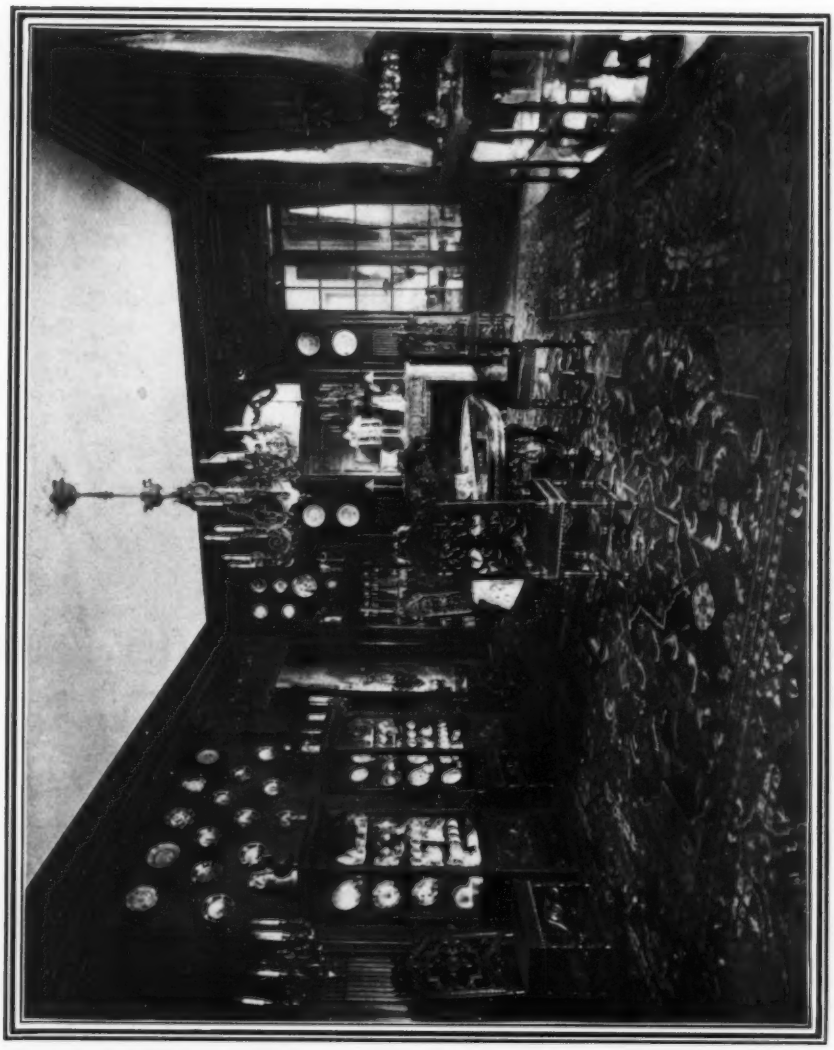
PLAN OF THE FIRST FLOOR.

Residence of Mr. and Mrs. John J. Hoff.
64 Avenue du Bois de Boulogne, Paris.



THE SMALL DRAWING ROOM.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.



THE DINING ROOM.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.

THE KITCHEN.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.

fet is antique and the other pieces of furniture were designed to correspond with it. The table has richly carved supports and a highly polished top. Three large cabinets are filled with delicate china and glass and the walls are hung with Royal Vienna and Sèvres plates.

In front of the butler's pantry is a large screen with elaborately carved frames and panels of colored and embossed leather. The chandelier and the electric brackets at the side are of gold bronze exceedingly rich in detail. In the library the woodwork is dark, the walls and windows are hung with green brocade and over the bookcases are etchings and engravings. The large table is of Louis Fifteenth style with heavy bronze mountings. The chairs of carved old oak are upholstered with green and yellow brocade. The Moorish room is an ideal quiet corner for a den or study, and for after dinner coffee. The walls and ceiling are covered with Oriental materials and embroideries. The tapestry in the frames around the fireplace and mirror is very rich. The furniture is Moorish, and under a tent in one corner is a large sofa well supplied with cushions. But the interest of this room centres in a large collection of old lamps of every period and style.

The linen room is most conveniently situated for receiving and giving out the household linen. The shelves of the linen cupboards are close together and only accommodate packages of one dozen articles, each set tied with ribbons. This room is also supplied with electric irons and a long ironing table.

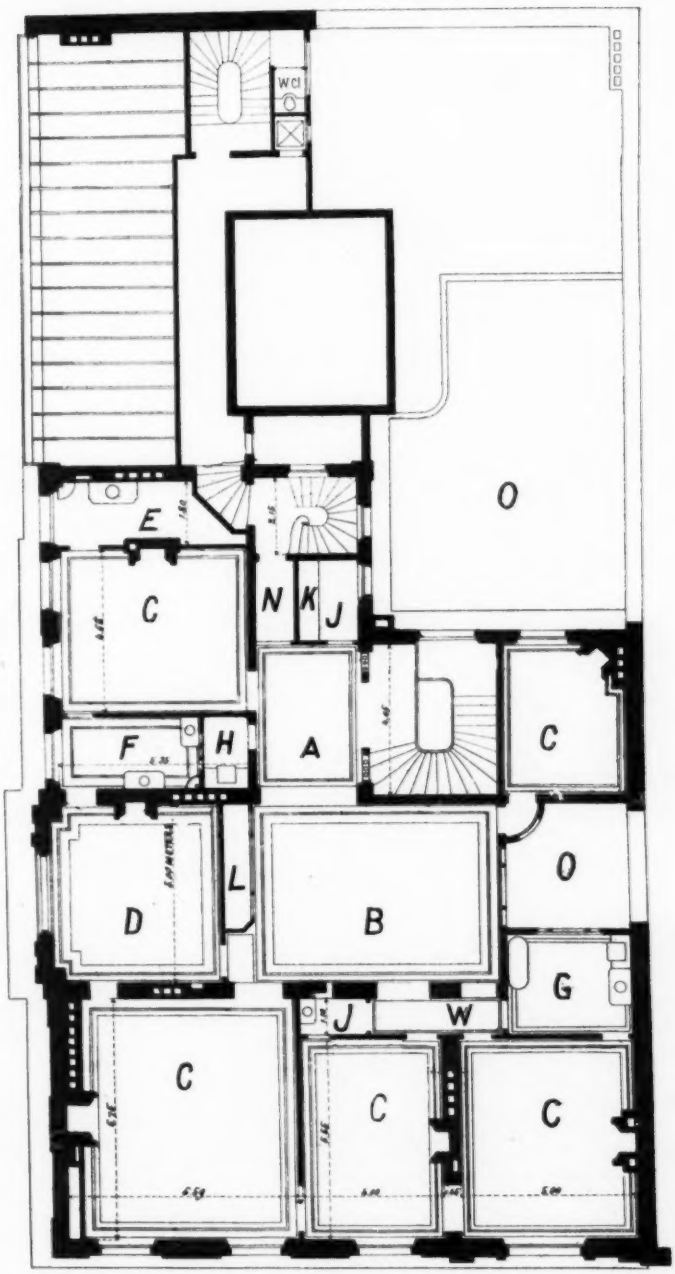
Opening off from the corridor are two rooms, a bedroom in English chintz and a bathroom. The kitchen has a large cooking range for coal and a smaller one for gas. As in all French homes the kitchen arrangements are excellent. There are shelves around the walls for holding the heavy copper utensils, and hooks below them for the saucepans. There are two large cupboards and a chest for coal, also two sinks, one used for the preparing of the food and the other in an alcove for the washing of the dishes. The floor is of white and red tiles.

On the second story are two large galleries from which the bedrooms open, and these are quite American in style. They are all large, well furnished and comfortable, with white bathrooms for the different suites. The corner bedroom is the largest and of the Louis Sixteenth period. The wall panels are of striped old rose satin. The chandelier and electric side brackets are of bronze with fleur-de-lis globes. An enormous Kirma rug of old blue and cream entirely covers the floor. There is also a large desk with bronze mountings, said to have once belonged to one of the royal palaces.

The boudoir, or dressing room, belonging to this suite is in English style. The wardrobe, built around two sides of the room are ar-

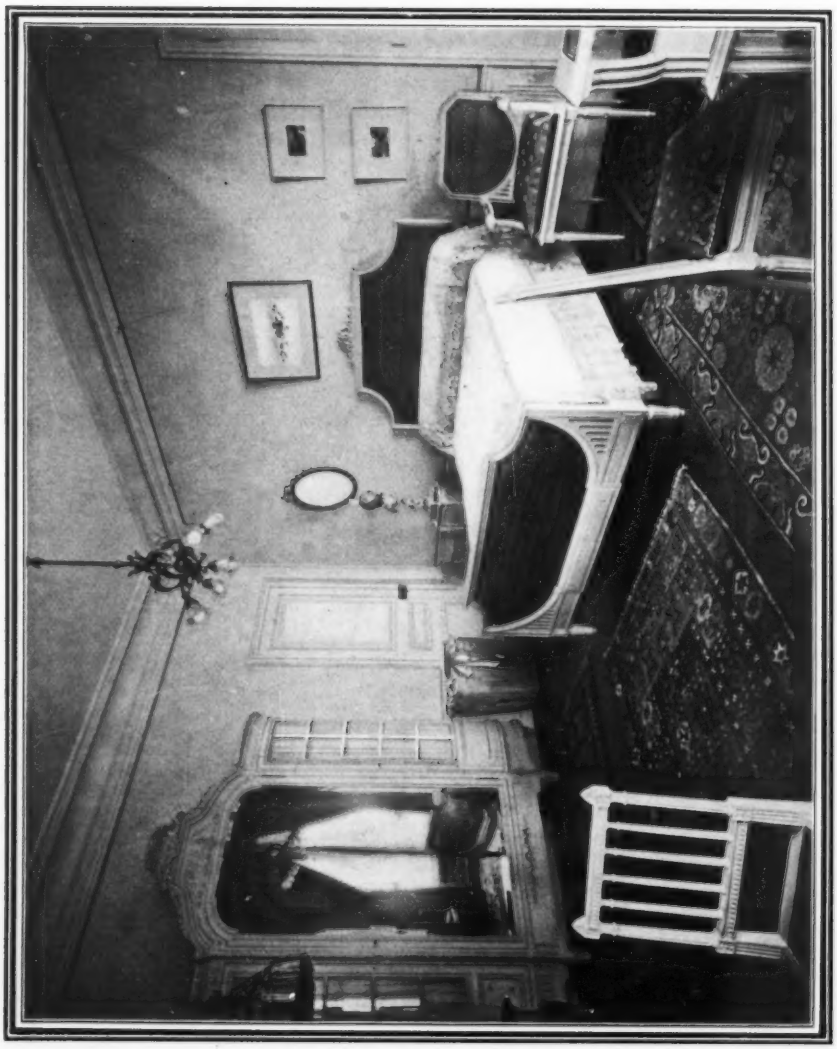
A. Gallery.
B. Billiard room.
C. Bedrooms.
D. Boudoir.
E, F and G, Bath rooms.
H. Toilette room.
I. Dressing room.
J. Sewing room.
K and L. Wardrobes.
M. Passage.
N. Second linen room.
O. Court.

The measurements are in meters.



PLAN OF THE SECOND FLOOR.

Residence of Mr. and Mrs. John J. Hoff.
64 Avenue du Bois de Boulogne, Paris.



THE LOUIS XVI. MAUVE BEDROOM.

Residence of Mr and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.

THE BLUE BEDROOM.

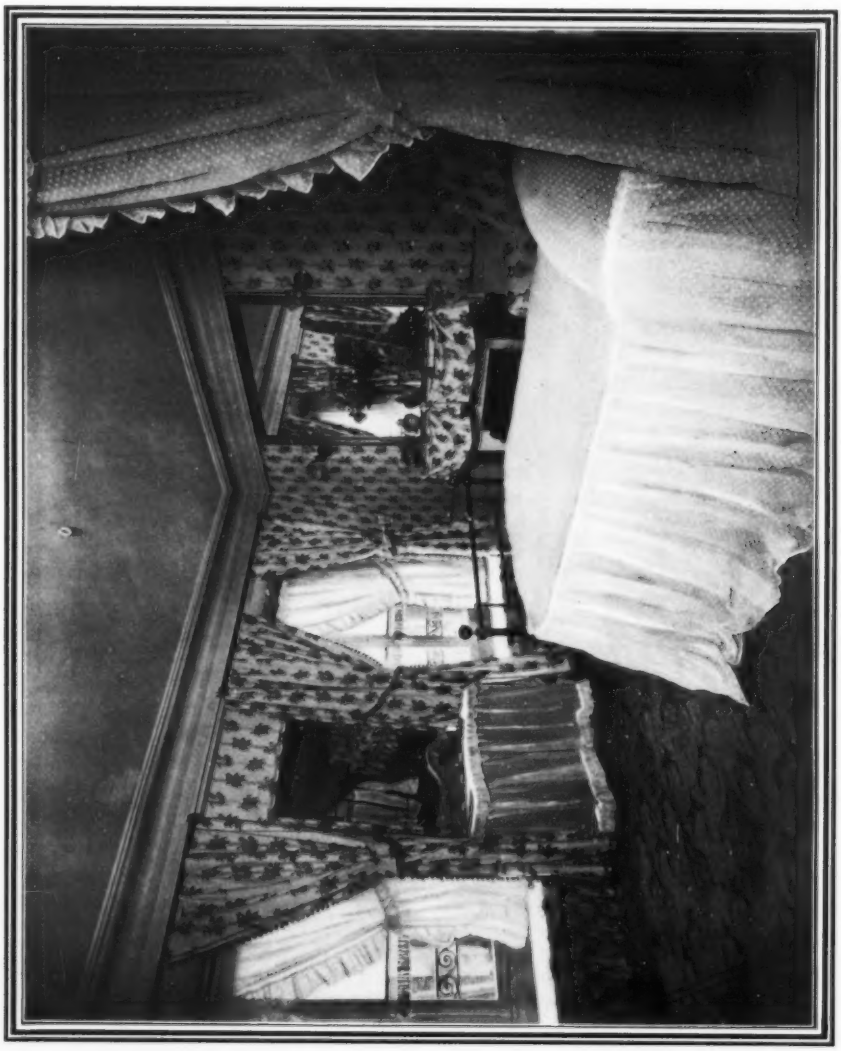
Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.

THE OLD-ROOM BEDROOM.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris

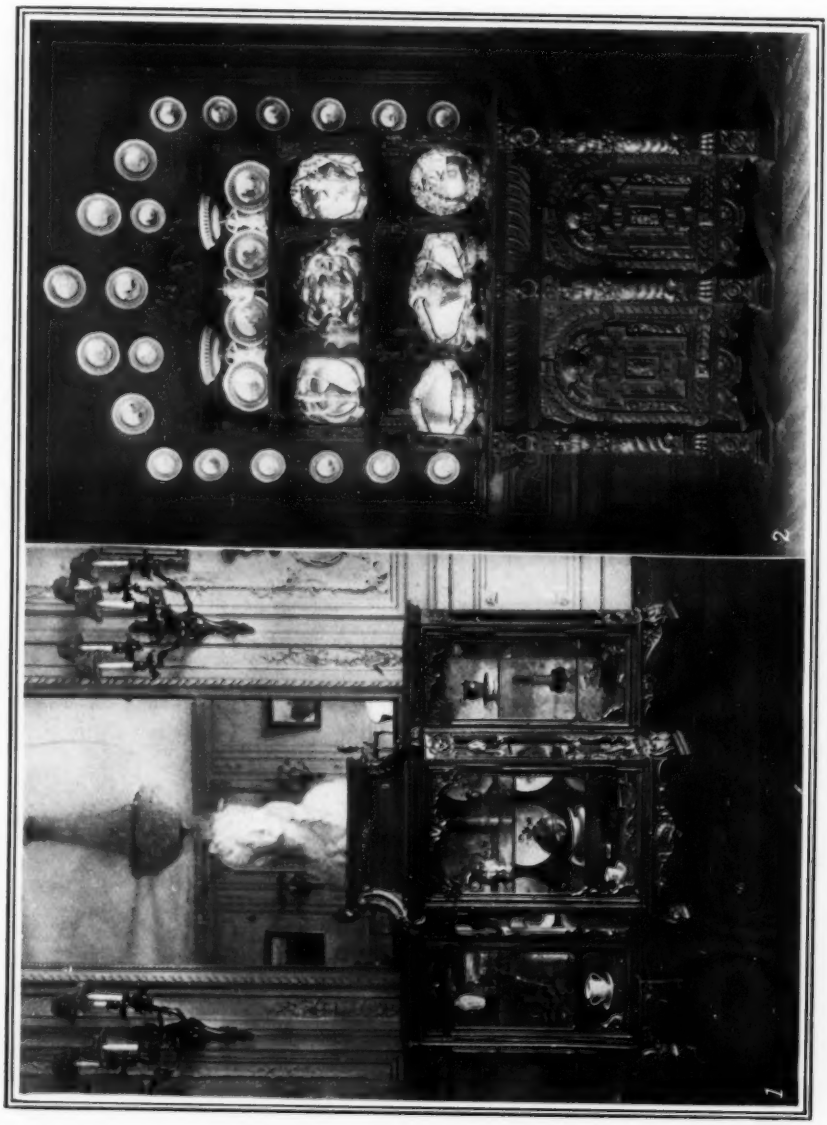
THE GREEN BEDROOM.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.

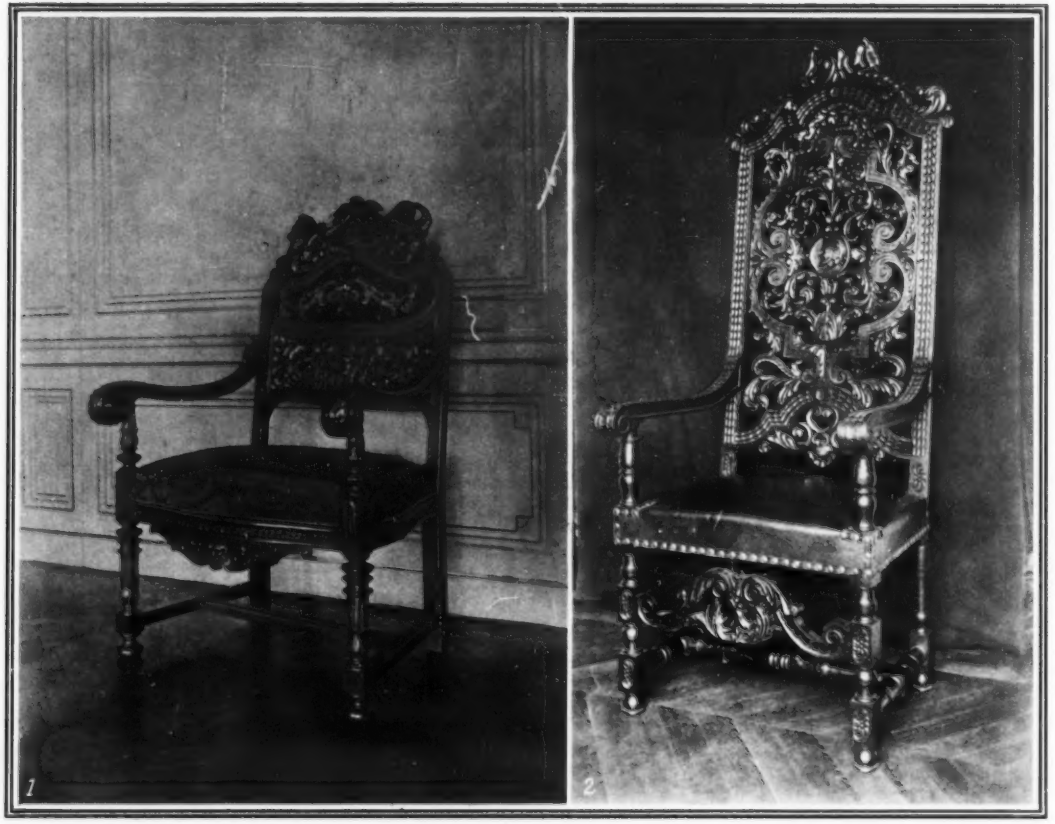


THE CHINTZ BED ROOM.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.

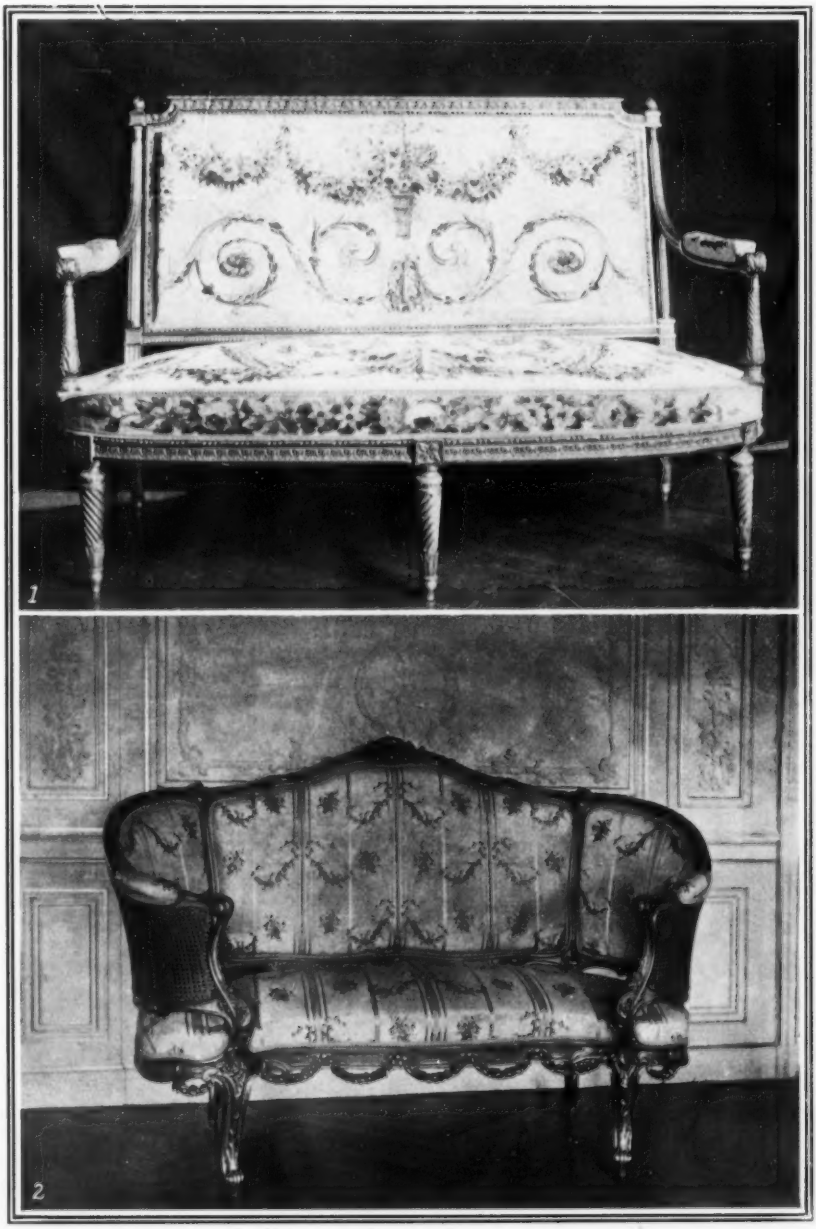


A LOUIS XV. VITRINE AND A RENAISSANCE BUFFET.
Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.



RENAISSANCE CHAIRS.

Residence of Mr. and Mrs. John J. Hoff. 64 Avenue du Bois de Boulogne, Paris.



A LOUIS XVI. AND A LOUIS XV. SOFA.

Residence of Mr. and Mrs. John J. Heff. 64 Avenue du Bois de Boulogne, Paris.

ranged with rods and hooks for dresses and wraps; sliding shelves for gentlemen's clothing, pigeon holes for hats and shoes; and drawers for smaller articles. The doors are plate glass mirrors with electric lights placed along the sides in such a manner as to cast no shadows. The adjoining bathroom is of pink and white tiles. The bathrooms and smaller toilet rooms are furnished with American porcelain tubs and toilet stands, and the windows are opaque and of colored glass.

The second gallery on this floor it fitted up as a billiard room and is lighted by a large stained glass window. A small room at the head of the stairs, with wardrobes built in and with an extra electric bell indicator, is used as a maids' sewing room. Next to this is a small second linen room and a passage to the rear hall. The rooms for the servants are on the sixth floor.

The heating arrangement has been found most satisfactory. Beside the open fireplaces there is a hot air register in every room, and in the galleries and rooms with a windy exposure, steam pipes are placed under the window seats. All the windows are very wide, and, as far as is practical, of extra width, so that there is not a dark corner in the house.

The floors throughout are inlaid in quartered oak and are kept highly polished with a preparation of wax and turpentine, and Oriental rugs are laid down but not nailed to the floor.

The house is quite ideal for entertaining on a large scale. The galleries on both floors give perfect freedom of access to every room. The three double doors of the dining hall and the two small ones for the domestics prevent all confusion at the entrance, no matter how great the number of guests at a reception. There are wide balconies, extending across the entire front and side of both floors, and these are fitted up with tables, chairs, and awnings, making a most charming summer retreat.

The view from the windows is very fine. There is the Avenue du Bois de Boulogne with the Arc de Triomphe at one extremity, and the fine gate of the park at the other, then the entire "Bois," and many of the suburban towns in the distance. The three families living in this building are Americans, and the occupier of the apartment described has added the handsome doors, wall hangings, chandeliers, wardrobes, electric wiring and plumbing.

Miss F. Riley.

SIMPLE WAYS OF FIREPROOFING.

RECENT experiments made by the managers of the Insurance Engineering Experiment Station in Boston have given to the student of fireproofing a trustworthy and up-to-date basis for further consideration of this important subject. A report on "'fireproof wood,' so-called," dated July, 1902, a supplementary report dated August 6th and based upon the public investigation widely advertised and held on August 1st, are signed by Edward Atkinson, the director. A more detailed report, under date of July 24th, and a supplementary report based upon the public test of the 1st of August, and dated August 8th, are signed by Charles L. Norton, the engineer in charge. A report on sound proof partitions, dated August 8th, and one on the same subject by Professor Norton, have much to do with the matter of fireproofing, because all the sound proof partitions offered are in a general way incombustible and in a way fire-retarding, and the reports furnish very valuable information concerning the possibility of building very thin and very light partitions which have the double advantage of being fire-stopping and sound-stopping in their composition. All these investigations and reports, and the station itself are controlled in a general way by the board of directors of the Boston Manufacturers' Mutual Fire Insurance Company, an enterprise which has been much favored and strenuously pushed by Mr. Atkinson, than whom no man in the community is better known as one capable of profound conviction, and as one having energy enough to push vigorously the undertaking which he approves. A previous report by Professor Norton on tests that had been made of fire retardent materials with photographic plates is of especial value, and the monthly report of fires and losses of the insurance company itself, which is very full and detailed, gives us in part that which the fire departments of our cities should give us, a record of the way in which fires take and are propagated, and of the way in which their further spread is stopped, whether by the ordinary public appliances or by special patent contrivances of some kind. Mr. Atkinson has urged the foundation in Massachusetts of a department of insurance engineering. His annual reports which are published in addition to the monthly reports abovenamed, have each of them most valuable statements of fact and of the obvious conclusions of experts, and in what is said above, the question of fireproofing and fire-extinguishing is alone considered, while the work itself includes other departments of building improvement, such as, for instance, the diffusion of light, concerning which a valuable report was issued less than two years ago.

The result of all this is that we may dismiss from our calculations the immediate possibility of getting wood which will not burn. It appears that wood is not rendered incombustible, nor, so far as is known, has ever been or ever can be rendered incombustible. A greater heat is necessary to kindle it, but it will burn. This, to the present writer, is not altogether a disappointment—but of this matter below.

Fireproofing is so very important that even with the most artistically-minded thinkers it must take precedence of questions of fine art. Mr. Gibson, in his admirable papers, has pointed out that modern so-called fireproof appliances tend toward a protection of property rather than a protection of life; and he is right. Still, even protection of life is not the one important thing. Human life is not of so very much consequence: it must end soon, if not to-day. Except as one may have others dependent upon him for physical or moral support, no man alive ought to care whether to-day or next year sees the moment of his exit. Protection from torture we may strive for, however; every one may care—our physical frame and our mental outfit are such that we must care—for preservation from very great physical suffering. Neither is the chance of death by fire exempt from moral suffering as well, for even in the cases where the sudden death comes, as we think, mercifully, by suffocation, from strangling smoke, we have to remember the long minutes of waiting, of mingled hope and fear, of struggle, of casting the chances of escape, of doubting whether the feeble will power may be wrought up to such a point that one may throw himself from the high window and end his fears and his danger at once. So that Mr. Gibson's position may be taken up and held even by those who feel that no sane and thoughtful person should care much whether his death comes now or is postponed for a while.

There is not here a question of wood so used in large masses, or so altered in its nature that it will burn more slowly. The question is concerning materials that will not burn at all. And it is not to modern inventions that we need look. The advertisements of modern appliances meet you everywhere; and yet not one of them is needed in the simple proceeding of omitting wood, when you build. Their purpose—the value of any one of them—is either the protection of metal structures from undue and dangerous heat, or it is, in America at least, the retention of the familiar superficial aspect of our buildings, in spite of a new kind of construction. This aspect of our buildings, especially of the inner surfaces, walls and partitions, floors and ceilings, is founded entirely upon a traditional construction of timber with adjuncts of light woodwork in the way of furring strips,

battens and laths, panelling, ceiling-boards and casings. So much then of modern fireproof devising as is not expressly prepared to protect the modern metallic construction from heat is an attempt to attract the buyers of real estate and to make money, quite legitimately, by offering to owners and architects an easy way of making houses conform to the new police regulations and yet look exactly as the old wooden houses looked, to keep the innocent old carpenter-built fashion, although we substitute a great deal of incombustible terra-cotta, cement, and what not for the stud partition, the furred-up floor and the furred-down ceiling. But why start from the wooden type, at all? Why—when you decide to build something that won't burn,—why retain the old look of the very combustible houses of the past? When new inventions of any sort disturb the even course of things, there is first a popular exultation; and then a popular disappointment because the world is not remade immediately by the new invention; and lastly, a comparatively excellent result, which comes of the action and reaction of the new invention and the old customs each upon the other. And so, in the matter of this most crying need of our time, physically speaking, the making of our buildings less easily combustible, the "annual ash heap" less formidably great, and the percentage of deaths by fiery torment somewhat smaller, the natural reaction was not long in coming, and as buildings called fireproof burned, one after the other, fireproof buildings taken altogether came to be denounced on all sides as frauds. When the wooden warehouses with granite-faced outside walls burned, in Boston, in 1872, the papers talked of the fireproof buildings going first: and a saying like that was fathered on Gladstone, once, when there was question of the safety of the national possessions in the way of works of art. That you cannot make a building fireproof is a commonplace of some hasty people; though indeed a part of this outcry is from interested parties. There are plenty of people of influence who object to strict laws on this subject.

The third step in the evolution is not yet reached. The newly introduced materials and processes have not yet passed into our easy daily ways of building, and so it seems important to recall what was done before any of them appeared; for indeed it was quite feasible to build incombustible buildings before there was anything in the market but brick, stone and iron—before there was cement or terra cotta blocks or plaster-board or expanded metal lathing, or even wire-lath, or anything more recondite than the materials which had been used in Europe for five thousand years. Thus, if one had to build a heavy building, with floors made of iron beams and brick arches, he might proceed somewhat in the manner

shown in Fig. 1. He would lay up a sixteen-inch wall, which wall might be twenty inches thick in the basement story, to carry the iron beams and the whole weight of floors and roof. A two-inch air space would separate this from an eight-inch wall outside, which wall being partly composed of brick and partly of cut stone, could only be rightly built (being so thin) when the stone went through the wall and was backed off smooth on the reverse side. The same figure shows the arrangement of the window jambs in such a wall as this. There is perhaps a fifteen-inch reveal outside; and then a chase, which may be of any size sufficient to receive the wrought-iron hollow window frame, and then the window jamb, as it is seen from the rooms and passages, perhaps eight inches deep. This jamb, like the other wall surfaces, is of brick above a certain horizontal line which we will take at five feet from the floor; and faced with marble or with hard stucco or with slate to the

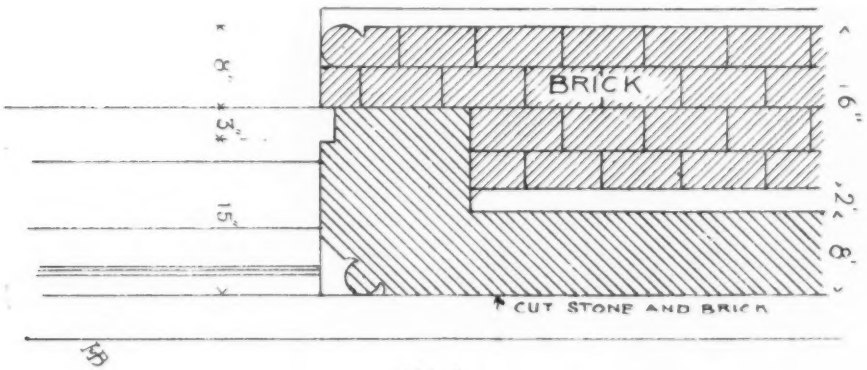


FIG. 1.

height of that five-foot line, in the way of a simple dado. The window frame is of wrought metal, and it is hollow for exactly the same reason that the old-fashioned, round, cast-iron column was hollow, that is to say, the same amount of metal would be vastly more rigid when used in the form of a tube than in the form of a rod. It does not follow that the hollow frame is to be used for vertically sliding sash with weights. In fact, the window frame had far better be arranged for swinging casements, or for pivoted sash; though it is quite practical to use the old-fashioned sliding window with weights while still employing metal alone for all parts of the fitting.

Starting from this wall and this method of building the jambs of window and door openings, within and without, the whole structure develops itself naturally and easily.* Fig. 2 shows a vertical

*It is still of masonry-built edifices that we think—the steel-cage structure must be treated separately.

MUSE OF THE WOODS.

Injalbert, Sculptor.

SIMPLE WAYS OF FIREPROOFING.

RECENT experiments made by the managers of the Insurance Engineering Experiment Station in Boston have given to the student of fireproofing a trustworthy and up-to-date basis for further consideration of this important subject. A report on "'fireproof wood,' so-called," dated July, 1902, a supplementary report dated August 6th and based upon the public investigation widely advertised and held on August 1st, are signed by Edward Atkinson, the director. A more detailed report, under date of July 24th, and a supplementary report based upon the public test of the 1st of August, and dated August 8th, are signed by Charles L. Norton, the engineer in charge. A report on sound proof partitions, dated August 8th, and one on the same subject by Professor Norton, have much to do with the matter of fireproofing, because all the sound proof partitions offered are in a general way incombustible and in a way fire-retarding, and the reports furnish very valuable information concerning the possibility of building very thin and very light partitions which have the double advantage of being fire-stopping and sound-stopping in their composition. All these investigations and reports, and the station itself are controlled in a general way by the board of directors of the Boston Manufacturers' Mutual Fire Insurance Company, an enterprise which has been much favored and strenuously pushed by Mr. Atkinson, than whom no man in the community is better known as one capable of profound conviction, and as one having energy enough to push vigorously the undertaking which he approves. A previous report by Professor Norton on tests that had been made of fire retardent materials with photographic plates is of especial value, and the monthly report of fires and losses of the insurance company itself, which is very full and detailed, gives us in part that which the fire departments of our cities should give us, a record of the way in which fires take and are propagated, and of the way in which their further spread is stopped, whether by the ordinary public appliances or by special patent contrivances of some kind. Mr. Atkinson has urged the foundation in Massachusetts of a department of insurance engineering. His annual reports which are published in addition to the monthly reports abovenamed, have each of them most valuable statements of fact and of the obvious conclusions of experts, and in what is said above, the question of fireproofing and fire-extinguishing is alone considered, while the work itself includes other departments of building improvement, such as, for instance, the diffusion of light, concerning which a valuable report was issued less than two years ago.

The result of all this is that we may dismiss from our calculations the immediate possibility of getting wood which will not burn. It appears that wood is not rendered incombustible, nor, so far as is known, has ever been or ever can be rendered incombustible. A greater heat is necessary to kindle it, but it will burn. This, to the present writer, is not altogether a disappointment—but of this matter below.

Fireproofing is so very important that even with the most artistically-minded thinkers it must take precedence of questions of fine art. Mr. Gibson, in his admirable papers, has pointed out that modern so-called fireproof appliances tend toward a protection of property rather than a protection of life; and he is right. Still, even protection of life is not the one important thing. Human life is not of so very much consequence: it must end soon, if not to-day. Except as one may have others dependent upon him for physical or moral support, no man alive ought to care whether to-day or next year sees the moment of his exit. Protection from torture we may strive for, however; every one may care—our physical frame and our mental outfit are such that we must care—for preservation from very great physical suffering. Neither is the chance of death by fire exempt from moral suffering as well, for even in the cases where the sudden death comes, as we think, mercifully, by suffocation, from strangling smoke, we have to remember the long minutes of waiting, of mingled hope and fear, of struggle, of casting the chances of escape, of doubting whether the feeble will power may be wrought up to such a point that one may throw himself from the high window and end his fears and his danger at once. So that Mr. Gibson's position may be taken up and held even by those who feel that no sane and thoughtful person should care much whether his death comes now or is postponed for a while.

There is not here a question of wood so used in large masses, or so altered in its nature that it will burn more slowly. The question is concerning materials that will not burn at all. And it is not to modern inventions that we need look. The advertisements of modern appliances meet you everywhere; and yet not one of them is needed in the simple proceeding of omitting wood, when you build. Their purpose—the value of any one of them—is either the protection of metal structures from undue and dangerous heat, or it is, in America at least, the retention of the familiar superficial aspect of our buildings, in spite of a new kind of construction. This aspect of our buildings, especially of the inner surfaces, walls and partitions, floors and ceilings, is founded entirely upon a traditional construction of timber with adjuncts of light woodwork in the way of furring strips,

battens and laths, panelling, ceiling-boards and casings. So much then of modern fireproof devising as is not expressly prepared to protect the modern metallic construction from heat is an attempt to attract the buyers of real estate and to make money, quite legitimately, by offering to owners and architects an easy way of making houses conform to the new police regulations and yet look exactly as the old wooden houses looked, to keep the innocent old carpenter-built fashion, although we substitute a great deal of incombustible terra-cotta, cement, and what not for the stud partition, the furred-up floor and the furred-down ceiling. But why start from the wooden type, at all? Why—when you decide to build something that won't burn,—why retain the old look of the very combustible houses of the past? When new inventions of any sort disturb the even course of things, there is first a popular exultation; and then a popular disappointment because the world is not remade immediately by the new invention; and lastly, a comparatively excellent result, which comes of the action and reaction of the new invention and the old customs each upon the other. And so, in the matter of this most crying need of our time, physically speaking, the making of our buildings less easily combustible, the "annual ash heap" less formidably great, and the percentage of deaths by fiery torment somewhat smaller, the natural reaction was not long in coming, and as buildings called fireproof burned, one after the other, fireproof buildings taken altogether came to be denounced on all sides as frauds. When the wooden warehouses with granite-faced outside walls burned, in Boston, in 1872, the papers talked of the fireproof buildings going first: and a saying like that was fathered on Gladstone, once, when there was question of the safety of the national possessions in the way of works of art. That you cannot make a building fireproof is a commonplace of some hasty people; though indeed a part of this outcry is from interested parties. There are plenty of people of influence who object to strict laws on this subject.

The third step in the evolution is not yet reached. The newly introduced materials and processes have not yet passed into our easy daily ways of building, and so it seems important to recall what was done before any of them appeared; for indeed it was quite feasible to build incombustible buildings before there was anything in the market but brick, stone and iron—before there was cement or terra cotta blocks or plaster-board or expanded metal lathing, or even wire-lath, or anything more recondite than the materials which had been used in Europe for five thousand years. Thus, if one had to build a heavy building, with floors made of iron beams and brick arches, he might proceed somewhat in the manner

shown in Fig. 1. He would lay up a sixteen-inch wall, which wall might be twenty inches thick in the basement story, to carry the iron beams and the whole weight of floors and roof. A two-inch air space would separate this from an eight-inch wall outside, which wall being partly composed of brick and partly of cut stone, could only be rightly built (being so thin) when the stone went through the wall and was backed off smooth on the reverse side. The same figure shows the arrangement of the window jambs in such a wall as this. There is perhaps a fifteen-inch reveal outside; and then a chase, which may be of any size sufficient to receive the wrought-iron hollow window frame, and then the window jamb, as it is seen from the rooms and passages, perhaps eight inches deep. This jamb, like the other wall surfaces, is of brick above a certain horizontal line which we will take at five feet from the floor; and faced with marble or with hard stucco or with slate to the

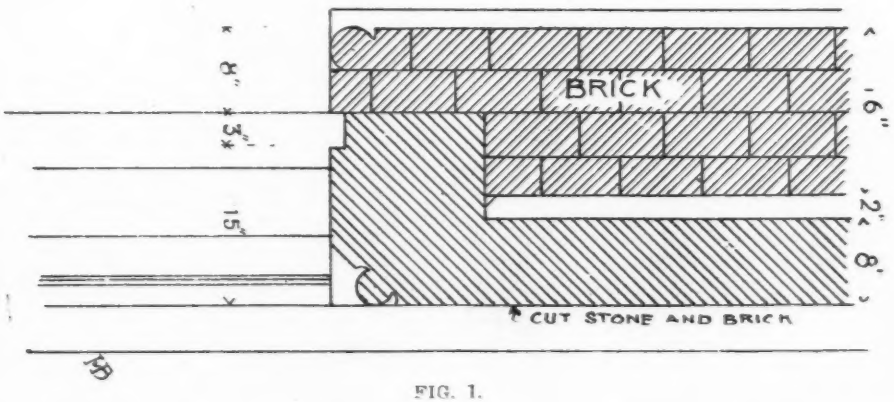


FIG. 1.

height of that five-foot line, in the way of a simple dado. The window frame is of wrought metal, and it is hollow for exactly the same reason that the old-fashioned, round, cast-iron column was hollow, that is to say, the same amount of metal would be vastly more rigid when used in the form of a tube than in the form of a rod. It does not follow that the hollow frame is to be used for vertically sliding sash with weights. In fact, the window frame had far better be arranged for swinging casements, or for pivoted sash; though it is quite practical to use the old-fashioned sliding window with weights while still employing metal alone for all parts of the fitting.

Starting from this wall and this method of building the jambs of window and door openings, within and without, the whole structure develops itself naturally and easily.* Fig. 2 shows a vertical

*It is still of masonry-built edifices that we think—the steel-cage structure must be treated separately.

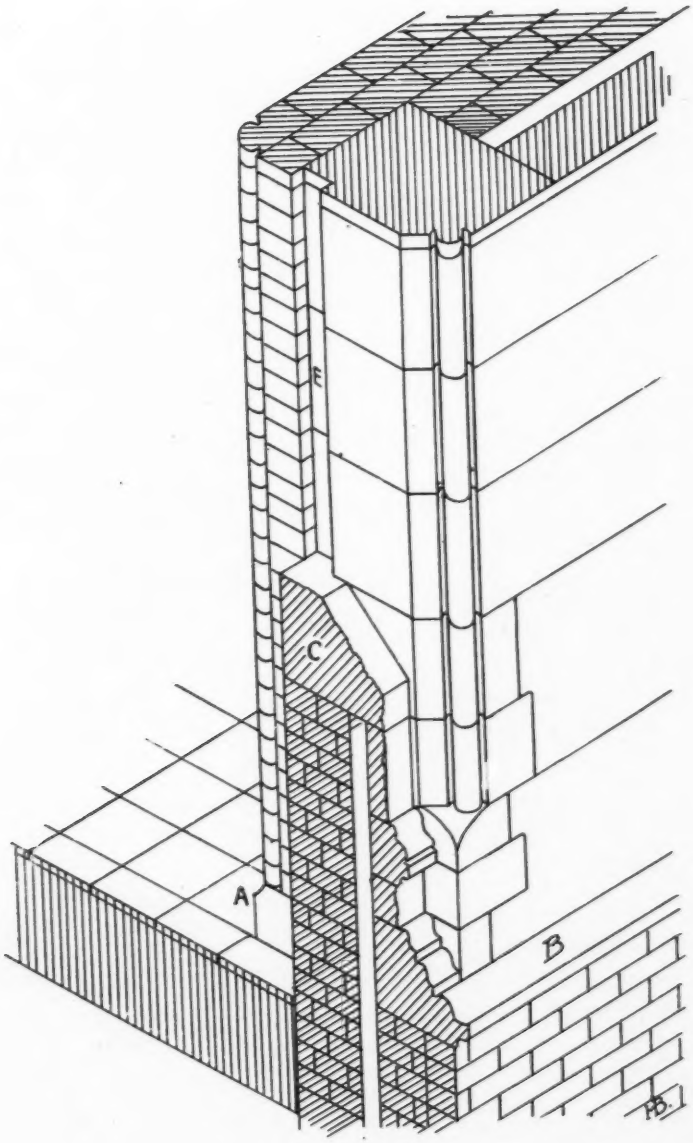


FIG. 2.

section through one of the floors in which A is the representative of the usual baseboard or mopboard. This is a course of cut stone of the height of three (or of four) courses of brick, cut with flat bed at top and bottom and laid directly upon the cement floor, or set with the brickwork of the wall. Where this base-course reaches the inside jambs of openings there is no "wash"—no return of any mouldings; the stones are cut off flush with the face of the jamb. Fig. 3 shows such a door-jamb in an eight-inch partition wall of brick, the pieces AA being cut stone in long uprights, as comes cheapest, with no attempts at breaking joints or "long and short work," but perhaps for architectural effect's sake alone, and according to the general style adopted, a horizontal piece of stone at the level of the lintel above, or just below it. Fig. 3A is a horizontal section through the same, at a higher level. Fig. 4 shows a doorway so managed; and Fig. 4A a more elaborate doorway, arranged for a room with higher ceiling. As drawn, this doorway has jambs of a different

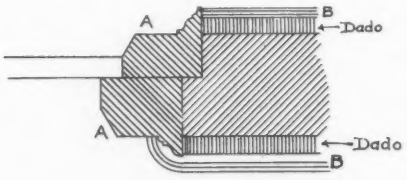


FIG. 3.

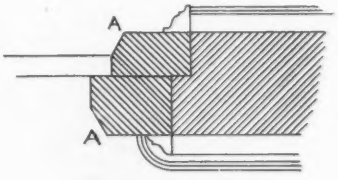


FIG. 3A.

section, so is not supposed to have a hinged door. The hinges are built into the wall in one of the good old-fashioned ways, either by means of a solid iron "brick" of the same size as the clay bricks to which the fixed half of the hinge is attached, forming one piece with it, or with a long tang or flange built into the wall exactly as may seem most convenient and durable. The projections of the stone bases are shown at BB (Fig. 3); this projection need not be more than three-quarters of an inch. Whether it is or not will depend again on the design of the interior of the room, and the amount of stateliness imparted to it.

When the story is low and it is desirable to have partitions less than 8 inches thick, or when the partition must rest upon the floor-beams, a four-inch brick wall can be made perfectly stiff by the use of vertical ties of angle-iron or of the lightest I-beams at not very frequent intervals. These may be strapped together horizontally at intervals, by thin blades or plates of iron; as indeed was practiced in New York before the civil war. Here, however, is a chance for using the hollow blocks since we have them. Neither the four-inch brick wall nor the partition of modern material can be made to

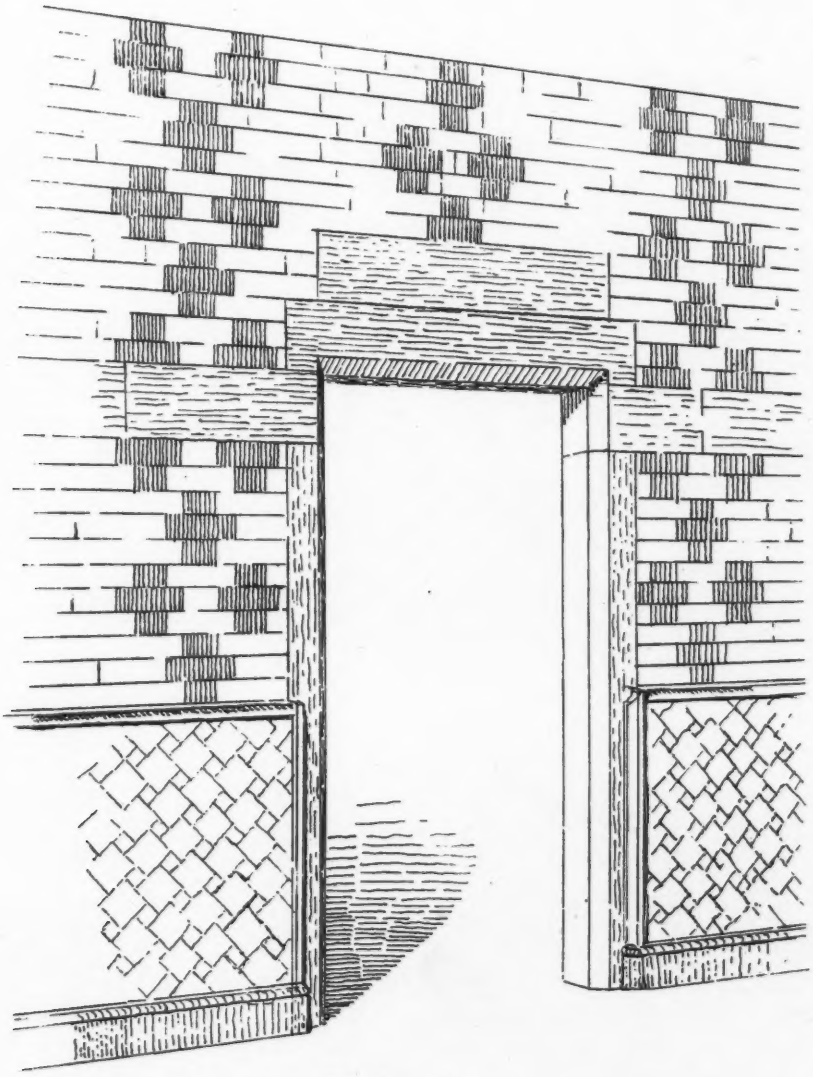


FIG. 4.

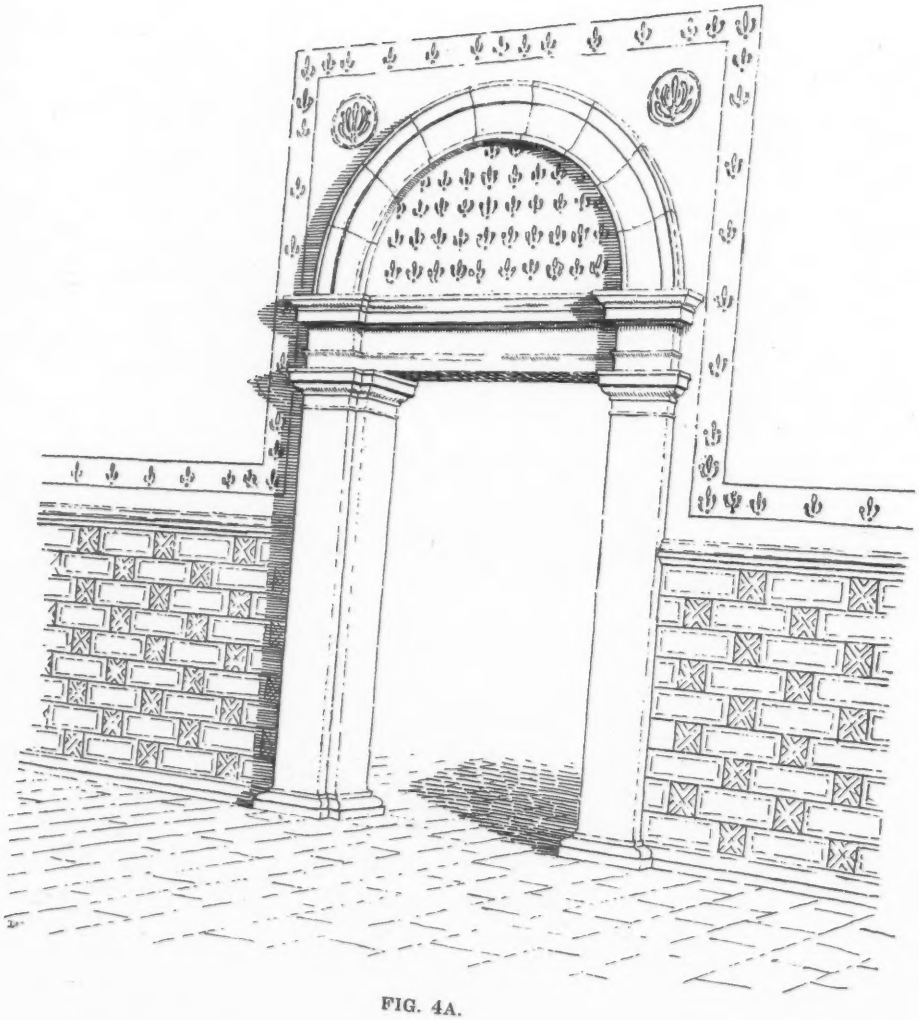


FIG. 4A.

look very well if the material of the wall is exposed; but for this see the next paragraph.

Considering then the covering of the brick interior face of the wall; for at least four feet, perhaps for six feet, of its height, partly for its protection, partly because the brick surface is disagreeable to the touch, let a slab of slate, of marble or of glass, or a piece of tiling of any sort be used as such dado; the way to handle it is indicated in Fig. 3. AA are the cut stone uprights; and on each is worked a projecting flange which covers the edge of the dado. This flange will stop at the top of the dado, *sans-façon*; it is so very small that it is better to cut it off short; but in rich designing a boss may be worked at the top. Fig. 4 shows this flange stopped without a boss but returned against the cut stone face of the jamb-piece. The wall-face above is good if left in smooth brick-work of good quality although bands of relief and of color furnish available ornament, and so do tile, which may be also non-absorbent and most effective in the way of sanitary precautions.

Considering, now, the protection from heat of the iron beams in the ceiling overhead, it is to be urged that such a protection is still desirable even if the building be in itself absolutely incombustible, because it cannot be foreordained that there shall be no furniture of a very easily kindled and hotly burning sort, no loose papers, no still more dangerous articles deposited in the rooms below. The method of making the ceiling proof against all contingencies is not more difficult or novel than the casting of a certain limited number of bricks of the section shown in Fig. 5. These bricks will be of size according to the depth of the iron beam and width of its flange on the soffit or underside A, and of such height as will be called for by the vertical height of the beam and the thickness and spring of the arches which form the floor. And here a word may be said of the immense advantage architecturally of getting your flat arches of the ceiling relieved in that way, by means of the proportionally rather deep vertical impost, Fig. 6, as distinguished from the flat, dull and ugly look of the floor laid as in Fig. 7. Nor does it need a very lofty room to allow of such a treatment as this. The moulding which is shown here is very simple and as if intended for a ceiling well removed from the eye of the inhabitants of the room; it can be also as delicate as you please to order; and here the reader may be reminded that there's nothing to prevent the cutting of brick with the tool, exactly as you cut soft stone. In Fig. 5 the chase or channel B is wide enough and deep enough, vertically, to take the flange of the beam. Practice has shown that these bricks of the impost can be put into place very easily and rapidly, for the workman hangs them one after another on the flange of the beam and points them with mortar as he goes along, while the open

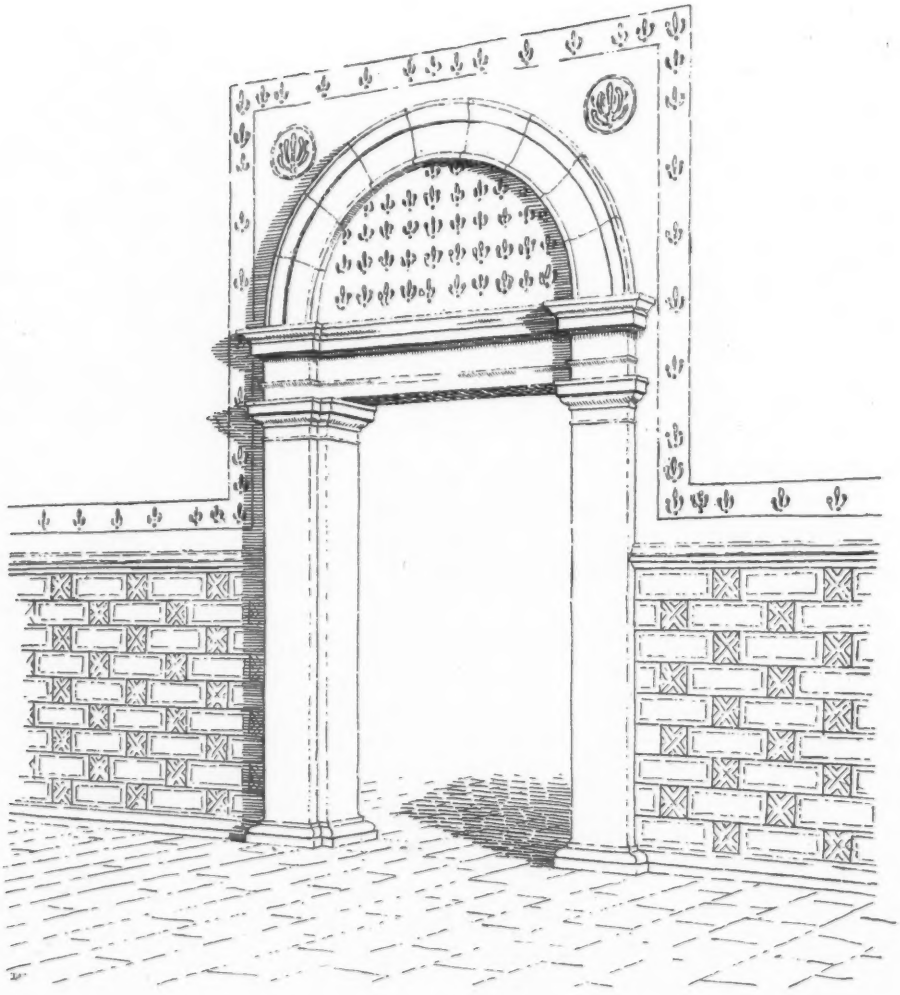


FIG. 4A.

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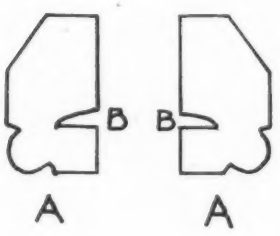
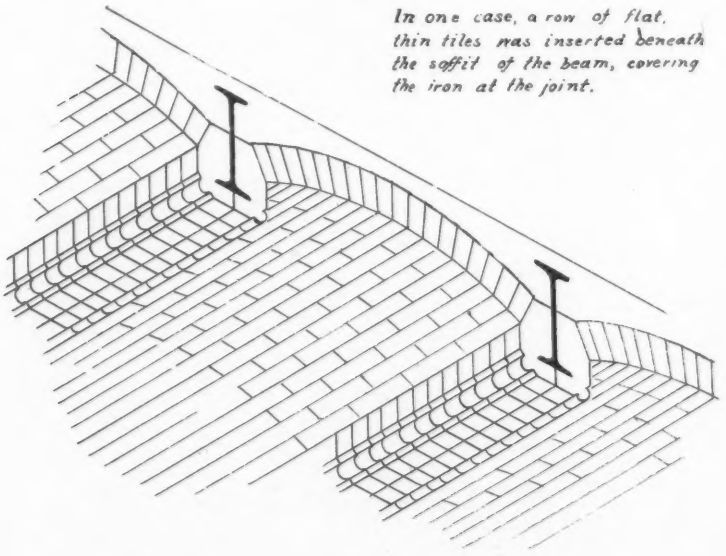
joint on the soffit of this impost can be pointed at the same time in lengths of two feet or six feet. No further handling is requisite until decorative painting is applied directly to this ceiling of hard, baked clay.

But this ceiling will be made up of long and relatively narrow panels, carried across the room, and each panel will be arched up in low, segmental curves. The system gives to many persons a certain idea of the business building—of the office; they cannot accept that look of ceiling for a private house. As to which feeling let it be said that the mere fact of the panelling of a ceiling in that fashion is noways bad! The ceiling shown in Fig. 8 is an actual copy of one in an old-fashioned house in New York; but the ceiling itself is of these latest years only, and was deliberately designed and carefully put up. A simple pattern of the sort is admirable for decorative painting. These panels are horizontal and flat; and that flatness can be given to the panels in the fireproof *plafond** as well. The thing was done thirty years ago by





In one case, a row of flat, thin tiles was inserted beneath the soffit of the beam, covering the iron at the joint.

putting in sheet iron secured to the web of the beam, that is to say, to one of its upright faces: or by building it into the brick or terra

*The English language has no term which corresponds to *plafond*; and it needs one very much, as "ceiling" gives the wholly false idea of something ceiled, that is to say, closed tight with plaster or, in America at least, with thin and narrow boards, while "soffit" is used exclusively for smaller surfaces, the underside of a lintel or at most of a stair.

cotta covering of the beam. There was no more difficulty in painting the underside of this iron than there would have been in painting the curved intrados of the brick arch. Modern patented invention has supplied metal plates with patterns embossed upon them, and also metal lath for plastering. Heavy paper board, mill board, or the like, or sheets of leather would do equally well; the only difficulty being in each and every case the necessity of guarding against sagging, for nothing is uglier than to have what should be a flat horizontal surface, as of a plafond, or part of one, really bulging downwards in the middle. It will bear being crowned up a little, cambered, as the phrase is, but a sagged ceiling is not to be endured.

It is obvious that for any one who desires a wholly flat ceiling like those of our ordinary old-fashioned dwelling houses, the thing can be done either by using these thin sheets of metal or by apply-

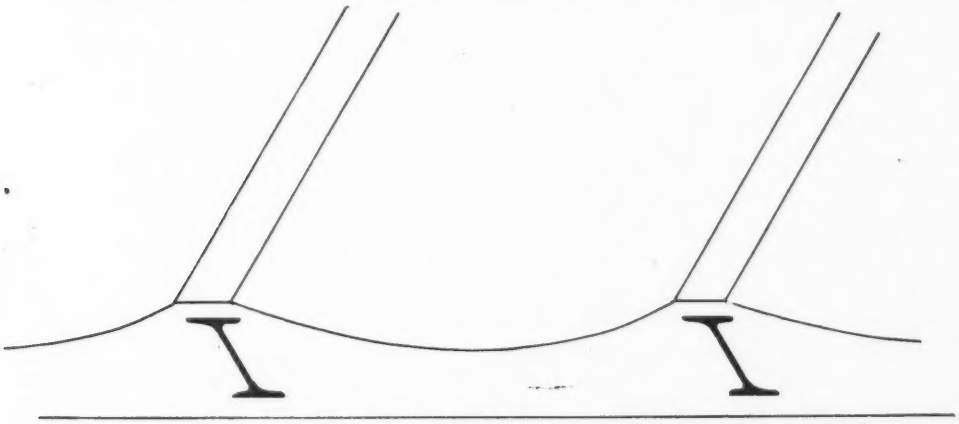


FIG. 7.

ing the plaster direct to a system of lath of any fireproof material. The great value of plaster in its different forms, and its worthiness as a building material, are touched upon below.

The flooring of such a building, the surface upon which you walk, is of course varied in its possibilities. There are all the hard, thin and smooth materials which the well-known resources of the building trades allow. There is earthenware tile in all its forms and the infinite possibility of making tiles to order of any size, of any thickness, of any style of decoration. Tiles may be of no decorative purpose at all, like the plain red brick slabs of the old-fashion Italian or south French roadside inn; beautiful in their simplicity, though too absorbent of wet; and they may be inlaid in many-colored clays, and made of what is properly called stoneware and "in the trade" porcelain, or really of porcelain, and will then be absolutely non-absorbent and safe. There is the tile of

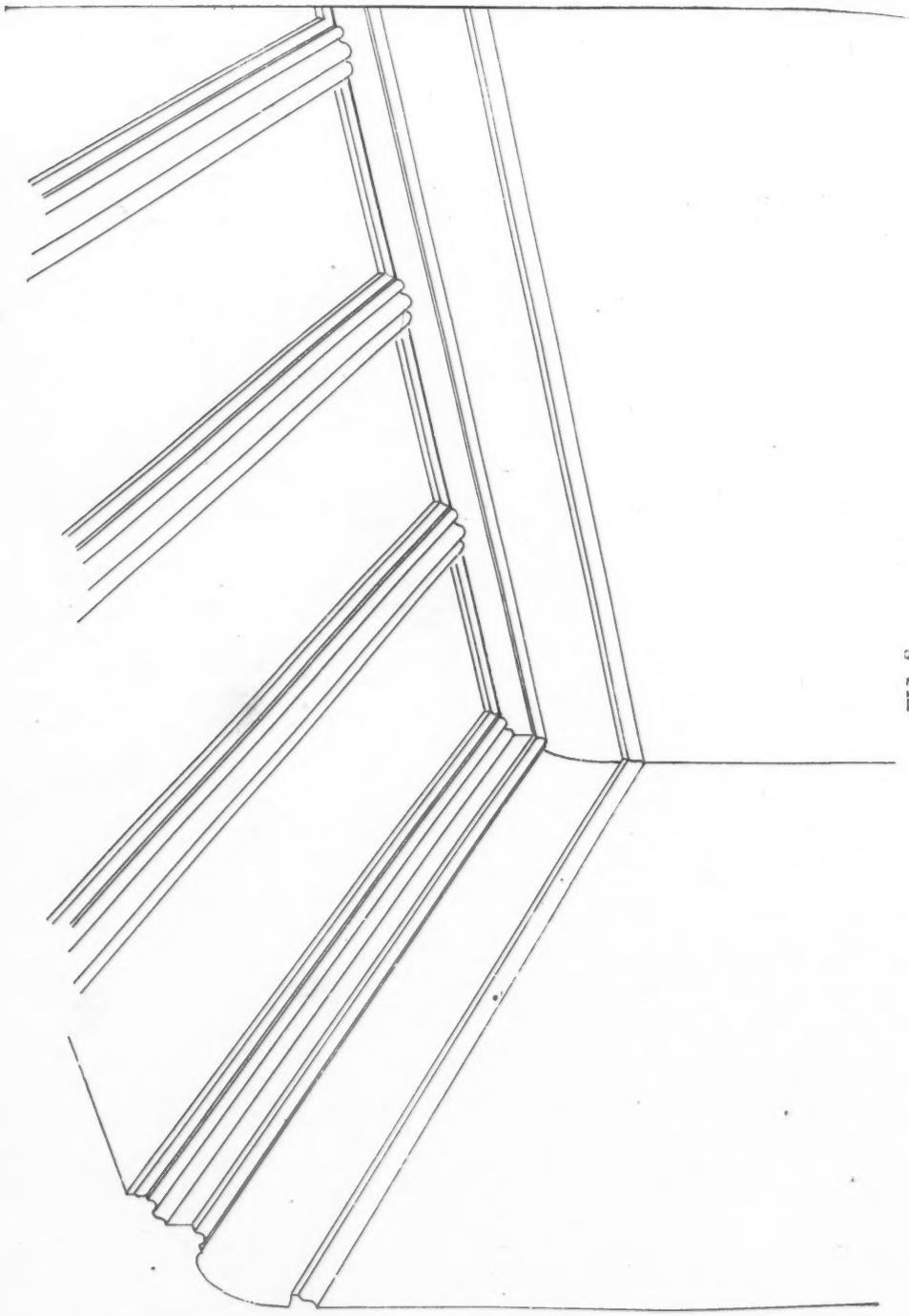


FIG. 8.

costly marble, chosen for its natural beauty and cut to simple outlines, producing a pattern of some elaboration which will extend and complete the beauty of the marble. There is the simple slab of slate, black marble, or in the neighborhood of New York, selected bluestone, that admirable stone of the Catskill Mountains which our Eastern States are so fortunate to possess. There is mosaic, in all its forms. There is Terrazzo-Veneziano or its equivalent. The play of fancy which these materials will allow is of course indefinitely great, nor will any designer complain that he has not enough variety of flooring material ready at hand. There are, moreover, two or three new patents, which promise a warm and elastic flooring, probably quite incombustible.

As for the constant requirement which to the present writer seems unreasonable, but which still exists—the constant demand for a much less hard and elastic material than these, that is to say, for the familiar *planks*; it is to be said at once that there is no better floor for office, for workroom, for passage, for hall, than carefully smoothed and hard cement upon which "cocoa matting" is laid; but there are other mattings and other floor-cloths and their equivalents in water-proof material. The room which is intended rather for family life, or, on the other hand, for the elegancies of social intercourse, may be perfectly well floored with cement to which is adapted a border of tile or similar decorative material, because rugs will be used, and there is no difficulty whatever in stretching large carpets of the size required to knobs and pins let into the floor, exactly as is done with flooring of wood. As a matter of mere practice and daily experience it is no more difficult to be comfortable with a floor of incombustible material than with the floor of easily burning plank set on furring strips as if for the express purpose of communicating fire rapidly from side to side of the room or a whole story of rooms.

So far we have hardly allowed for the prejudice there is in favor of smooth surfaces of plaster on wall and ceiling. The assumption has been, rather, that the natural surface of the brick, terra cotta, stone and marble, with tiling of many sorts and with painted iron where better might not be, would furnish the nobler and more interesting surfaces; and that is true. The present writer does assume that, and knows but one objection to living between walls of such undisguised building material, and that a slight one, a picayune kind of objection, having to do with the innocent old ways of driving in picture nails anywhere. There is nothing against plastered surfaces, though! There is an ancient Roman room, well known to students, though its discovery in the Farnesina gardens is of only a few years before the close of the nineteenth century.

There is also an ancient tomb on the Via Latin, discovered in 1862. In these we have the key to what was undoubtedly a most common method of interior decoration, at least after the definite adoption of the Imperial Roman system of building. The ponderous vault is coated with admirable stucco far better than anything in common use in modern times, and in the surface of this are modelled and moulded the ribs and the decorative figures which make up the elaborate pattern. The nearest approach to this in our modern times is the use, in some recently finished New York business buildings, of excellent cement run in mouldings forming bases and surbases for the thin decorative facing which covers the brick walls. These, indeed, are less resistent to violent blows, as of the corner of a piece of furniture or a heavy trunk than would be similar members in marble or slate, but there is nothing to prevent these most projecting parts of an ornamental structure, thus within reach of daily accident—there is nothing to prevent their being of perfectly hard material built in with a key to the decorative surface of stucco. They can be made of metal without the slightest difficulty and at very moderate expense. As to the immense possibility of splendid work in relief-sculpture applied to ceilings and walls, whether covering large surfaces or kept within panels and in capitals and friezes, it gives one a thrill even to imagine it.

Now, as to the doors, those actually movable folds or flaps, the thin filling which is needed to close the passage of each doorway, and to swing open when required, we shall—if we still proceed on the lines of having nothing about that will burn——we shall have a more limited choice of material. In old times when the Merchants' Exchange was built in New York and the Custom House, at the corner of Wall and Nassau streets—those buildings which have been since respectively Custom House and Sub-Treasury—or when certain buildings were erected by the United States in the business quarters of New York and Boston, the doors were made of solid cast iron made in exact imitation of ordinary wooden doors, with panels and mouldings and all. These threw a great weight upon the hinges, and moved slowly. There are better ways than that, but the doors—and also the window sash—require a more minute consideration than we can give to them here.

Thus, briefly, the possible building of a really fireproof, that is of an absolutely non-combustible character, has been considered. That it is perfectly available for public buildings and business buildings has been proved by actual experience; for every part of the work here described has been actually carried out, and that in the years before 1875, and the buildings to which it is applied are still in existence, so that the perfectly smooth working of all these ap-

pliances may be judged by any one. Very similar methods were in use in the admirable buildings of Columbia University, now destroyed. The question as to how to adapt such a treatment to the dwelling house, or still more to the modern hotel with its numerous subdivisions, its little passageways and turns and angles, its cupboards and closets and shafts for plumbing and for ventilation—that question may indeed be one requiring some labor to answer in detail. It cannot be included within the limits of this brief article. But it may be suggested that the thin partitions of our modern houses to which allusion has been made above, are perfectly available for the lighter parts of better buildings. No doubt it has been the object of this sketch to suggest more revolutionary ways of making the interiors of our buildings, but some of the patent devices may still be found to conform to the standard set up in the closing sentences of a paper in the Record of two years ago, that there is not to be "in the building itself, its walls, floors or fittings of all sorts as much wood as would make a lead pencil." We can easily live up to that standard, to-day, in everything except a dwelling house. Let the matter of thin and strong partitions be taken up, seriously, as has been done in the Boston experiments. With this problem in the way of solution, and a good, light door in the market, the private house would be easy to build as it should be built. There is no reason why it should not be as comfortable as the existing fire-traps, more free from smells and from vermin, immeasurably more permanent and solid, and, of course, elegant and stately in a way, and to an extent that the unpracticed thinker on such matters can hardly conceive.

Russell Sturgis.

BUST OF CHARLES T. YERKES.

Sculptor, M. Van der Straeten.

A BELGIAN SCULPTOR AND HIS ART.

IT may, I think, be taken for granted that there are few people who do not heartily admire the art of eighteenth century France. Once almost in disrepute, it was raised to its proper level in history through the efforts of Jules and Edmond de Goncourt and other critics, who, unlike some of their predecessors, knew how to appreciate with perfect impartiality the work of Watteau and Boucher and Lancret. So nowadays we do not need persuading into an admiration of these and other artists of that time. The dainty elegance of the eighteenth century is beloved by everybody who has the slightest pretence to being a man or woman of taste.

In looking at the work of M. Van der Straeten one is irresistibly reminded of that produced under Louis XIV. and his successors. Nay, I might even go further, and say that to pronounce oneself an enthusiast, or merely an admirer of the art of that period is tantamount to expressing an appreciation for the works of this clever Belgian sculptor. For many of his marbles are reminiscent of the painters I have mentioned above, full of all that grace and charm which is a characteristic of their paintings and drawings. Watteau, as Walter Pater says in "A Prince of Court Painters," was "a sick man all his life. He was always a seeker after something in the world that there is in no satisfying measure, or not at all." The result was apparent in everything which he did. Physically incapable of powerful works of art, he produced interior decorations for houses which were the most delightful "fantasies" the world has yet seen. Writing of one of his decorative pieces, Pater says, "Oh! the summer-like grace, the freedom and softness, of the *Summer*—a hayfield such as we visited to-day, but boundless, and with touches of level Italian architecture in the hot, white, elusive distance, and wreathes of flowers, fairy hayrakes and the like, suspended from tree to tree, with that wonderful lightness which is one of the charms of his work." Boucher was a genius of a robuster nature. Despite the grace of his shepherds and shepherdesses, and the charming attitudes of his Venuses, there is a certain coarseness about all the productions of his brush or pencil. M. Van der Straeten has been inspired by both of these great artists. His works have some of the grace of the one and the strength of the other.

It is an interesting fact that Georges Van der Straeten, who was born at Ghent in 1857, was not intended by his parents for the profession of an artist. Like so many mothers, his mother regarded the sculptor's calling with suspicion, as being a precarious means of earning a living, and accordingly insisted on her son being trained for the bar. Not that she had any objection to him following out

CLAY DESIGN FOR A DECORATIVE STATUETTE.
Sculptor, M. Van der Straeten.

PORTRAIT STATUETTE IN MARBLE.

Sculptor, M. Van der Straeten.

THE SKATER, A BRONZE STATUETTE.

Sculptor, M. Van der Straeten.

THE CLAY DESIGN OF A PORTRAIT STATUETTE.

Sculptor, M. Van der Straeten.

A LADY PLAYING A HARP.
(A Life-sized Marble.) Sculptor, M. Van der Straeten.

his own ideas; she wished to provide him with a "certain" means of earning a livelihood, so that he might never have need to reproach his parents with having neglected to give him a sound education. M. Van der Straeten's early studies were, therefore, directed to the classics and jurisprudence. But it was not long before he gave up all idea of making law the study of his life. Whilst at Ostend on a holiday, he relates, he collected some clay on the seashore and

AUTUMN.

WINTER.

Statuettes of the Four Seasons in the New York house of Mr. Charles T. Yerkes.
Sculptor, M. Van der Straeten.

fashioned out of it his first statuette. It was a poor enough production, but its merit was sufficiently great to produce a favorable impression on the young artist's father, who, very shortly after his return home, decided to give him an artistic as well as a legal training. M. Van der Straeten was placed under the care of M. Kasteleyn, a sculptor of Ghent, who immediately set him to work on or-

naments. However, he very soon got tired of this and turned his attention to portraiture—a branch of the sculptor's art in which he felt he might be very successful. It was his delight at this time to make clay models of beggars and curious characters to be seen in the streets—small statuettes which strikingly recalled the figures in Daumier's sketches. He also did busts of most of the members of his family. Joining the school of the Société Artistique of Ghent, he still further progressed in his work. Pierrots was the next subject which took his fancy. All this time, it must be remembered, he was preparing for the bar, to which he was called almost simultaneously with the opening of the first exhibition (at Brussels) at which he had works accepted.

SPRING.
Statuettes of the Four Seasons in the New York residence of Mr. Chas. T. Yerkes.
Sculptor, M. Van der Straeten.

A change in the style of M. Van der Straeten's works occurred some four years after this; subjects taken from the lowest orders of society were abandoned for circus-riders, dancing girls, etc. Then, about 1883, he made a further advance, statuettes and groups in his third manner being inspired by a growing love of the Louis XV. and Watteau periods. Particular mention should be made of a piece of sculpture produced about this time and exhibited at Brussels, since it marked a turning point in the artist's career. This was a life-size group of a Pierrot and a dancing-girl, entitled "L'Amant de Coeur." M. Jan Van Beers, the well-known *genre* painter, was much struck by it and prophesied that if its author would only come to Paris he would meet with certain success. The

advice was followed. M. Van der Straeten gave up pleading in the courts, came to Paris, and gave himself entirely up to the pursuit of his art.

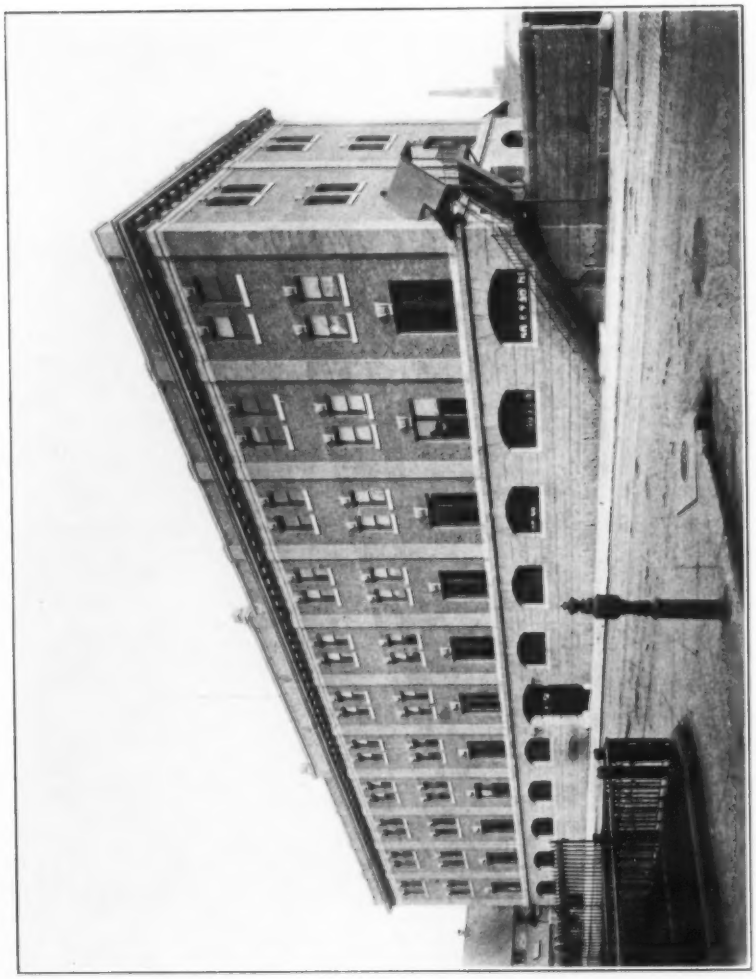
I know of no other Parisian sculptor whose work is so suitable for the beautifying of the drawing-room and the *boudoir* as M. Van der Straeten's large groups and statuettes. Take, for instance, that exquisite life-sized marble "Lady Playing a Harp" which is here reproduced with other examples of his work. It was exhibited at the "Epatant," one of the fashionable art societies of Paris, a society of which M. Van der Straeten is a leading member; and is now in the *salon de musique* of M. Antonio Lage, a wealthy ship-owner and engineer. Similarly, many another Parisian mansion is beautified by this sculptor's works. Besides large pieces of sculpture, mention should be made of statuettes, and especially his portrait ones, now so greatly in favor with Parisian ladies. As a portraitist M. Van der Straeten has attained considerable skill. Amongst the busts and small portrait-statuettes which he has executed are those of Worth, the famous dressmaker, Mme. Sarah Bernhardt, Miss Ada Rehan, and Mr. Charles T. Yerkes of electrical fame. The statuette of Miss Rehan was done in 1895, at a time the celebrated actress was giving a few performances at the Vaudeville Theatre in Paris, and represents her in Louis XVI costume. Mr. Yerke's most life-like bust was modelled in the following year.

SUMMER.

Statuettes of the Four Seasons now in the New York house of Mr. Chas. T. Yerkes.

Sculptor, M. Van der Straeten.

Frederic Lees.



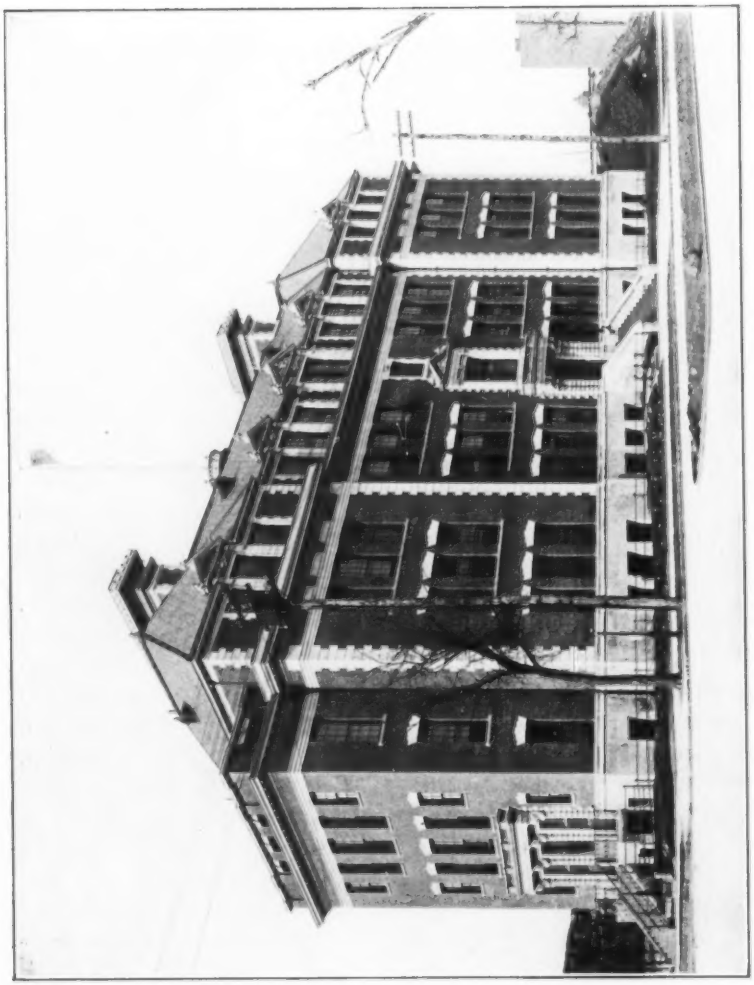
OFFICES OF THE AMERICAN EXPRESS CO.
Madison Avenue, from 46th to 47th Streets, New York City. Architect, Samuel Huckel, Jr.

RECENT BRICKWORK IN NEW YORK.

IT is very much to be hoped that the preference in favor of red brick, which so many of the better architects of the present day are showing, will continue, because it can be stated almost without qualification that the domestic architecture of New York City has possessed a certain character and attractiveness just in proportion as red brick has been the dominant material used. The earliest type of inexpensive dwelling in Manhattan was a brick edifice consisting of a basement, a low stoop, two stories of brick and another slanting story with dormer windows, which made the transition to the roof. This was very much the best looking and most convenient type of house which any considerable portion of the population of New York have ever used for residence purposes, and almost every subsequent change, except one or two which have taken place very recently, has been for the worse—the low water mark having been reached during the dreary years of exclusive brown stone. And even after the building up of the West Side had begun and the brown stone was to a large extent abandoned, the materials which replaced it were clumsily employed. This was particularly true of the brick, which was generally smothered by an abundance of unsuitable stone trimmings, so that no advantage was reaped from the peculiar value of the brick as a material.

Recently, however, in many of the reconstructed residences in the central parts of Manhattan, brick is once again beginning to be used with excellent results. We reproduce herewith a few examples of these houses, selected very much at random. But all these buildings give similar testimony to the admirable effects which can be produced by the use of brick in comparatively small buildings. The peculiarily interesting aspect of the matter is, however, that the attractiveness of the result is to some extent at least independent of the excellence of the design. So long as the brick itself is given a fair chance, and is not spoiled either by a dull color, by a mischievous coat of paint, or by vulgar copings and trimmings, these brick buildings mostly always give the passer-by a sense of relief and pleasure. The great exception is, of course, the tenement houses, the color of which is always so uninteresting and the trimmings and copings so ugly that a row of them is one of the most depressing of all architectural spectacles; but in the few cases in which model tenements have been designed by architects with some taste, they illustrate the point of this article, as well as do the dwellings, herewith reproduced.

The peculiar advantage of brick is that it is such a modest and unpretentious material. A stone building requires a certain distinc-



PUBLIC SCHOOL NO. 43.

Amsterdam Avenue and 129th Street, New York City.

C. B. J. Snyder, Architect.

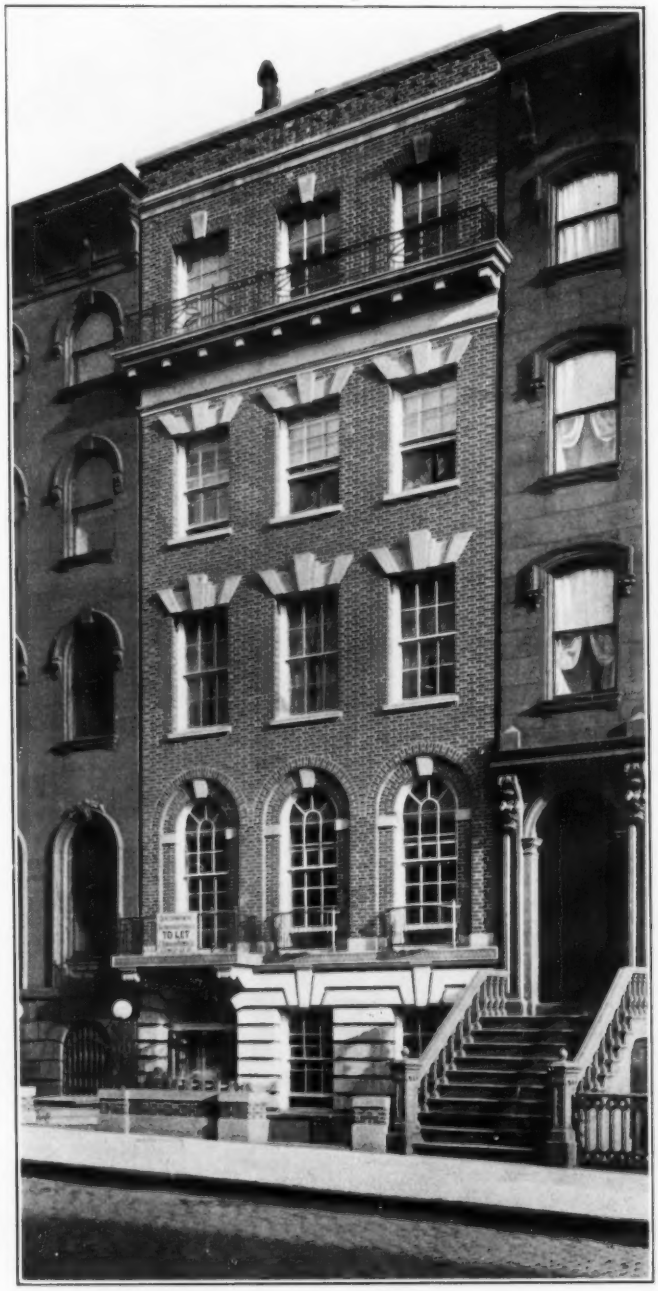
THE BABIES' HOSPITAL OF NEW YORK.
Lexington Avenue and 55th Street, New York City. Architects, York & Sawyer.

tion in the design, else it becomes heavy, monotonous and barren. Even when the stone itself presents a good color and surface, it requires skillful treatment to get the best out of it; and obviously in the great majority of city houses it cannot obtain such treatment. Brick, on the other hand, looks well, if only it is handled with some propriety—that is if good brick is used, and is really allowed to show. Take, for instance, the two dwellings, illustrated on another page at 113 and 115 East 40th Street. In neither case is the design of these façades particularly successful. The house to the left, belonging to Mr. Clyde Fitch, shows little or no purpose in the composition of the façade. The architect has been content to subordinate the exterior to certain desirable interior arrangements, to give the building a pleasant and unobtrusive coloring, and to suggest, probably at the instance of the owner, certain Italian memories—which become insistent, however, only in case of several charming details. The adjoining house, No. 115, shows a more elaborate, but hardly a more successful design, the somewhat stiff colonialism of which is neither adapted to the dimensions of the façade, or is interesting in itself. Yet these two buildings produce upon the writer at least a distinctly pleasurable impression, derived partly from the attractive color and surface of the brick, and partly because they create an effect of mixed propriety and distinction. Much the same impression is produced by another building, No. 118 East Fortieth Street, on the other side of the same street. In this case the old brick dwelling has been altered instead of being replaced. The stoop has been removed, the entrance placed in the middle of the ground floor and marked by a well-proportioned pair of Ionic columns topped by a frieze and cornice, the windows of the second floor have been arched and fitted with white stone trimmings, while above the old brownstone trimmings have apparently simply been painted white. Thus an even greater effect of unobtrusive propriety and distinction has been obtained by the simplest and most economical means. No better examples than these could be desired of the modest but admirable transformation, which is overtaking some even of the less expensive streets of New York, or of the superiority of brick over any other material for dwellings of small dimensions and comparatively moderate cost.

Perhaps the best design among all the examples of brick buildings selected for this article is to be found in the small bachelor apartment house at No. 173 Madison Avenue. This design, which is a kind of Colonial, improved by French neatness and precision, brings out in every arrangement and detail all the peculiar value of the brick, and compared to the brownstone sepulchres on either side is atmospheric with gayety and elegance. The contrast be-

Nos. 113 AND 115 EAST 40TH STREET, NEW YORK CITY.

No. 118 EAST 40TH STREET, NEW YORK CITY.



No. 173 MADISON AVENUE, NEW YORK CITY.

OFFICES OF THE PENNSYLVANIA R. R. CO.
No. 263 Fifth Avenue, New York City.

RESIDENCE AT No. 76 PARK AVENUE, NEW YORK CITY.

NURSERY AND KINDERGARTEN AT 320 EAST 82D STREET, NEW YORK CITY.
Janes & Leo, Architects.

tween the use of the two materials is in this case particularly striking; and it would have been almost equally so, even if a more attractive stone had been used. The truth is that superior as stone is to brick for all the more structural and monumental architectural effects, it demands, as compared with brick, both a good opportunity and the most skillful handling. That small section of a block which the average city residence occupies rarely offers a proper chance for the use of stone, as, for instance, the much larger section occupied by a Paris apartment house does. A row of twenty or twenty-five feet stone houses is either monotonous, or the effect to avoid monotony becomes somewhat violent. One would not like to see stone abandoned entirely, even for the small residence, but the fact remains that nine times out of ten the modest material is better adapted to the modest building. The brick dwelling takes the proper place inconspicuously in the block, and yet keeps an individuality of its own by the use of the simplest means.

Of course, we do not mean to imply, on the other hand, that the use of brick should be confined to the modest private dwellings. The illustrations of recent brick work, which accompany this article contain a number of business buildings also. Take, for instance, the offices of the Pennsylvania Railroad Company on the corner of Fifth Avenue and Twenty-ninth Street. Here again the design of the edifice is sufficiently commonplace, the arrangement of the Fifth Avenue frontage being subordinated utterly to the purpose of obtaining good light for the offices above. Yet, although the windows and their divisions on this frontage look rather shameless and cheap, the whole effect of the building is decidedly pleasant, due solely to the general simplicity of the design and to the way in which full value is granted to the color quality of the brick. The same statements are also strictly true of the new building of the American Express Company on Madison Avenue between Forty-sixth and Forty-seventh Streets. In this case the use of stone has been reduced to a minimum, and the little stone that is used is of a kind that chimes most harmoniously with the brick. The consequence is in effect an attractive color-scheme, and a design that is modestly adapted to it. Only recently have the makers of brick been realizing to the full the advantage they possess in being able to produce a material that is well-colored. The pressed brick with which so many of the older houses in New York were faced was rather a smooth and colorless material; from which the best effect can, perhaps, now be obtained by chiseling the surface, and penciling the joints in white. At the present time a large variety of colors and surfaces is put upon the market; but of these the most superior in every respect is, in the opinion of the writer, the so-called Harvard brick. We have seen very few build-

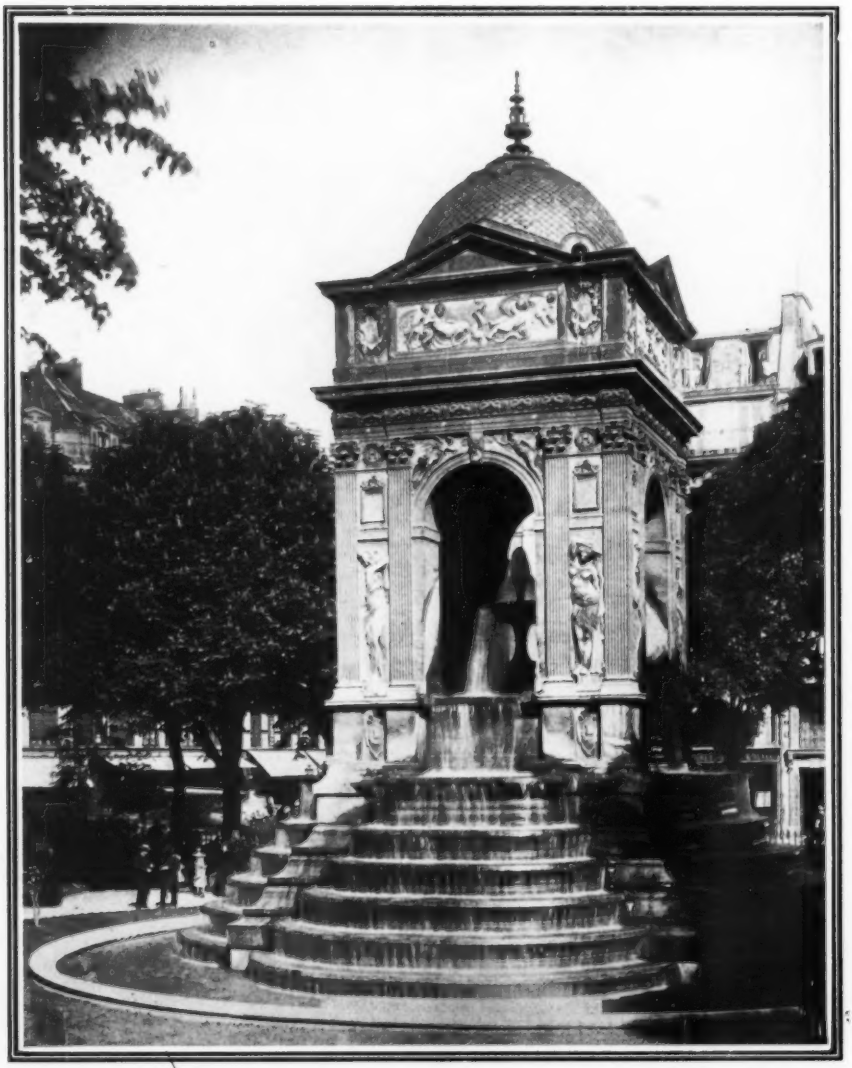
ings, in which the cream-colored bricks have been used which would not have been very much improved by the substitution of some one of the rough red bricks, while the Broadway chambers is the best illustration of what an excellent result an architect may get by the skillful use of the different good colors which brick and terra cotta affords. It is very much to be hoped that red brick will continue to be the dominant material used in the ordinary New York house, and that it will become in the future rather more than less popular. *A. C. David.*

No. 19 EAST 86TH STREET, NEW YORK CITY.

A SMALL GARDEN IN THE COURT OF THE LOUVRE, PARIS.

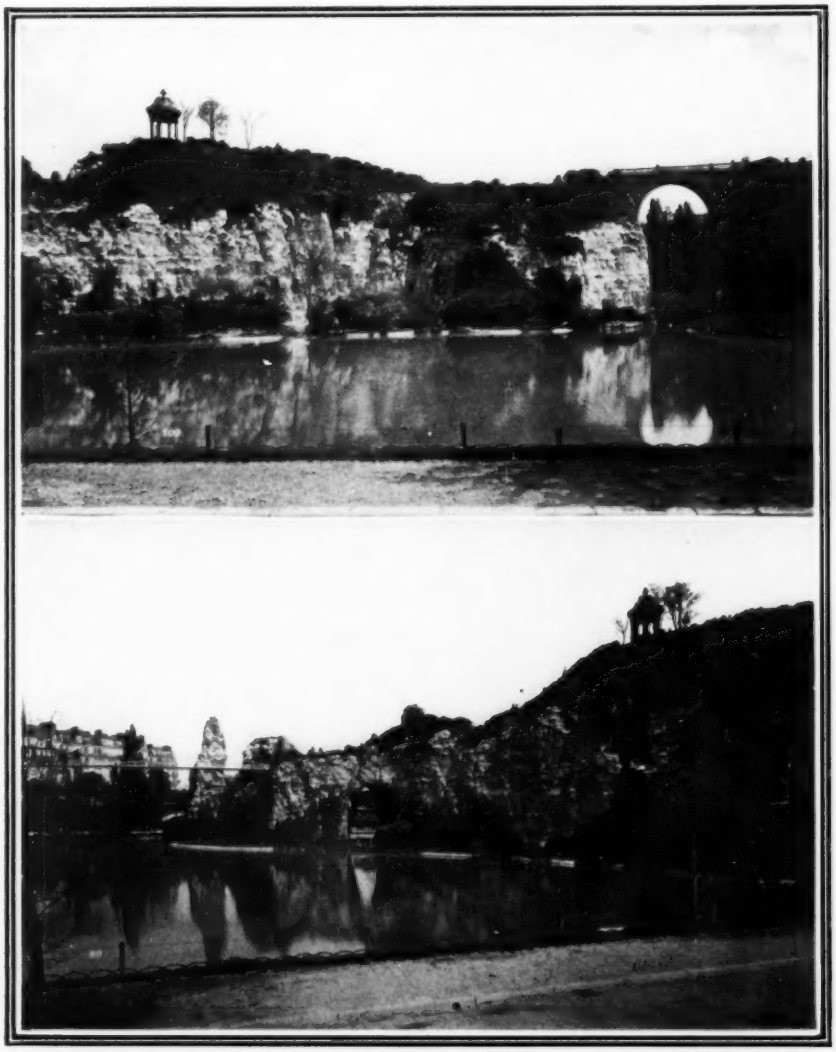
OPEN-AIR LIFE IN A GREAT CITY.

IN a big city like Paris or New York life in the open air is a thing which demands the most earnest attention on the part of the municipal authority. It should be within the reach of all classes of the population. It is a matter in which rich and poor are equally interested. The beautiful public parks being a luxury of the workman as much as of the millionaire, it is important that they be easy to reach. As regards Paris, the new Metropolitan Electric Railroad connects the Bois de Vincennes with the Bois de Boulogne, and for three cents one can get to either of these woods from the center of the city. But large parks are not enough. In every city of more than a million inhabitants a considerable number of public gardens are required. It is not necessary that they be of great area, but they must have an open situation and be provided with trees, fountains, benches and chairs, so that, in winter, mothers can take their children there to enjoy the sunshine without having to go a great distance, and so that, in the fine season, they can sit in the shade and sew during the afternoon, after their household work is done. This is for week days. The Bois de Boulogne and the Bois de Vincennes are for Sundays and holidays, when all the family go off to lunch in the open air under the trees. In Paris this has been thoroughly grasped. There are gardens well-nigh every-



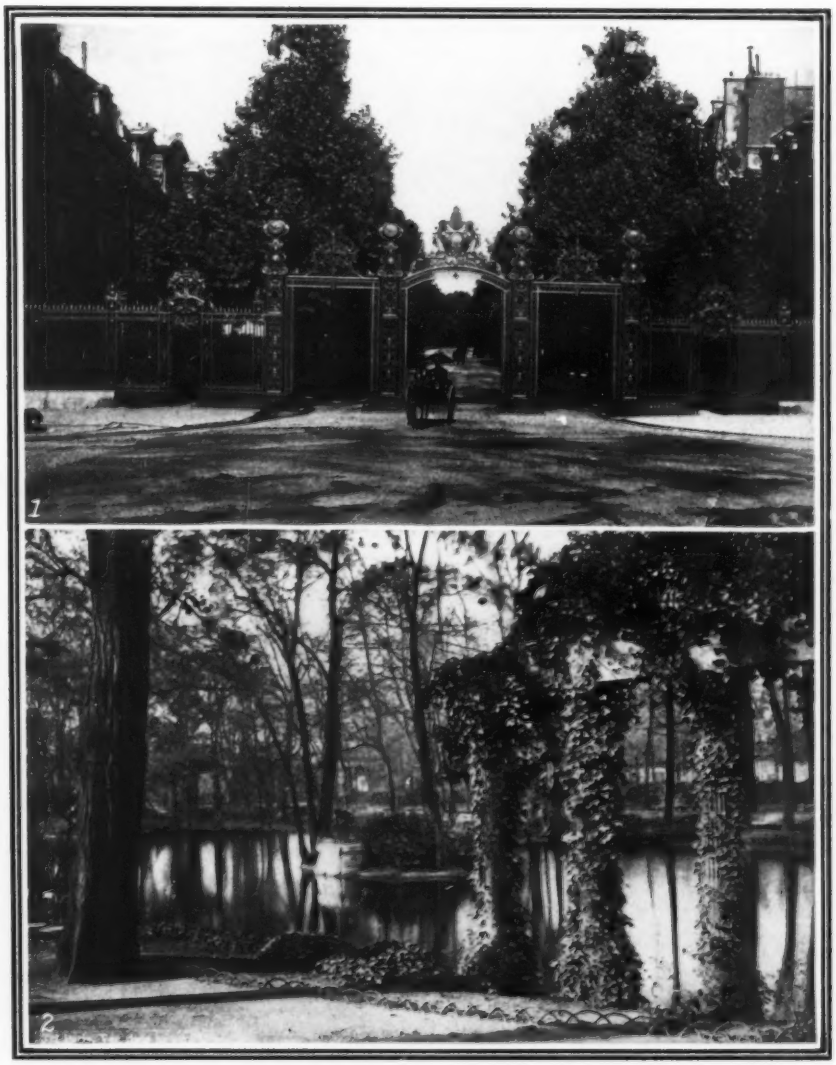
THE "SQUARE DES INNOCENTS," PARIS.

The fountain, which is of the same name, is situated within a few yards of the Central Markets, and is by Jean Goujon.



TWO VIEWS OF THE PARC DES BUTTES CHAUMONT, PARIS.

A park in the working-class quarter of Paris, laid out on the site of some old quarries, which had become the haunt of criminals and vagabonds.



THE PARC MONEAU, PARIS.

An aristocratic park in the centre of Paris, bordered by private houses, the gardens of which abut on the park itself.

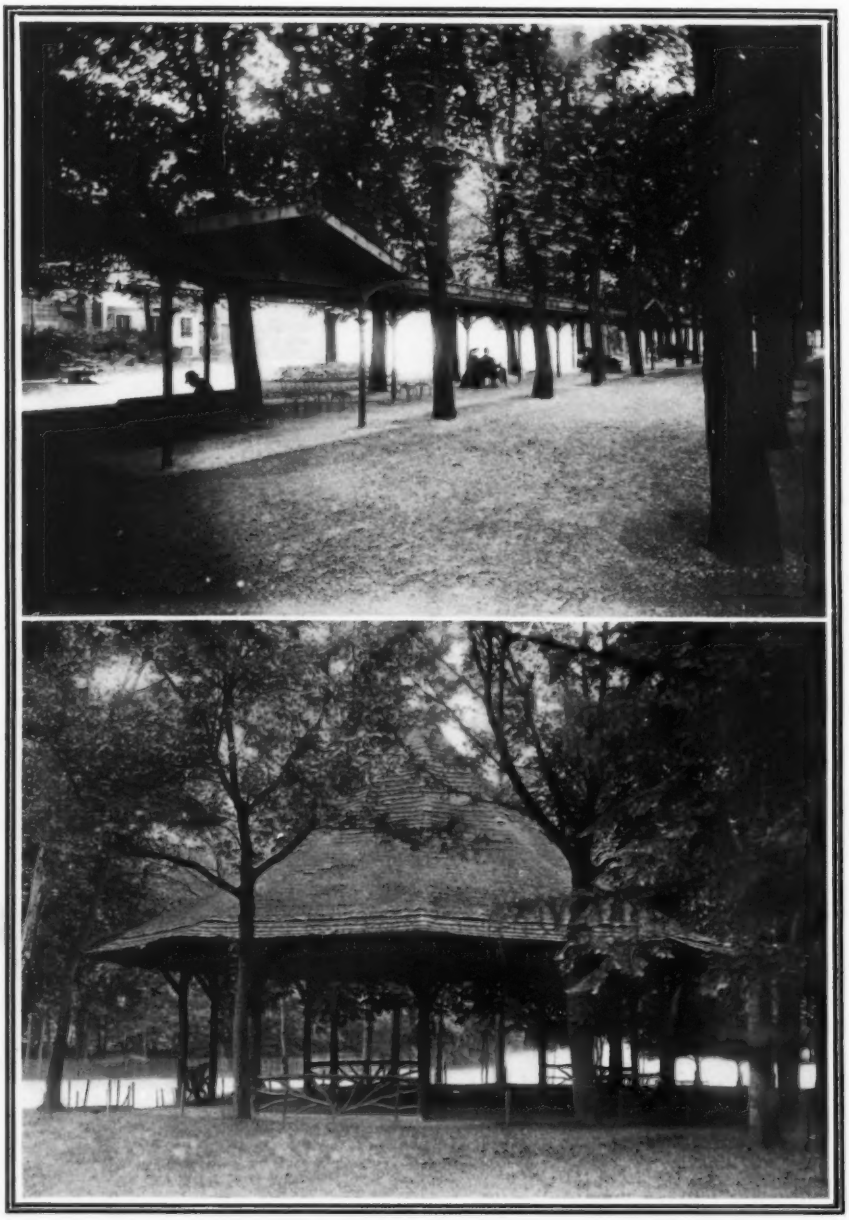
where. The large ones are: Les Tuileries, Le Jardin du Luxembourg, the Parc Monceau, the Buttes Chaumont, the Esplanade des Invalides, the Champ de Mars, and the Jardin des Plantes. Every Sunday and Thursday military bands give free concerts in these gardens.

But besides these open spaces there are squares, planted with trees and flowers, in every district of the city. Some of them are so small that they do not figure on the maps of Paris, as, for in-

THE SQUARE ST. JACQUES, PARIS.

A little square in the heart of Paris, with the Tour St. Jacques in its midst.

stance, the Square de la Trinité, of which we give a view and which, limited in size as it is, can nevertheless boast of plots of grass, flowers, trees, and a fine drinking-fountain. Another such spot is the garden in which stands the Musée Galliéra; in fact, similar squares are scattered all over Paris and its suburbs, providing room near home for children to indulge in the healthy occupation of making sand castles and other such pastimes. It would take too long to speak of all these open spaces, but we must not omit to mention



OPEN-AIR CONVENIENCES IN PARIS.

The upper illustration shows a shelter for nurses and children in case of rain, in the Champs Elysées. The lower one shows shelter for riders in the Bois de Boulogne.

the newly-arranged Cours-la-Reine, which we illustrate and which now consists of a continuous series of shady pathways bordered by flower beds, extending alongside the river from the Pont de la Concorde to the Pont de l'Alma. It has also been decided to transform the Champ de Mars into a garden, so as to form a continuation of the Jardins du Trocadéro, with the Seine flowing between. All this is evidence of a fixed determination to beautify the city, and it also shows to what extent Paris is prepared to go for its luxuries. It must, however, be remarked that no outlays could be more democratic in character than the expenditure in-

THE GARDENS OF THE TUILERIES.
Perspective view of the Pavillon de Marsan, belonging to the new Louvre.

curred upon public parks and gardens, and that if these outlays help to make Paris a paradise for the foreigners who visit it and spend money in it, they are of immediate and permanent benefit to the mass of the population.

Leaving the squares and gardens, let us now see what is done to insure a maximum of comfort in connection with open-air life. For those who are fond of riding there is a specially reserved track leading all the way from the Pont de l'Alma to the Bois de Boulogne. One of our photographs shows this riding track at the point where it passes under the thickly-leaved trees of the Avenue Henri

THE SQUARE LOUVOIS AND THE FONTAINE DE CARPEAUX, PARIS.

The former is situated in front of the National Library, and the latter in the Gardens of the Luxemburg.

A CHURCH AND A SMALL SQUARE.
Eglise de la Trinité, Paris.

Martin. There is a similar track in the Avenue du Bois de Boulogne. In the Bois de Boulogne itself the riding tracks have a total length of sixteen miles. Shelters (called *champignons*) are placed at certain points to enable riders to take refuge from the rain. A photograph shows one of these *champignons*, located near the entrance to the wood, together with horseblocks for the use of ladies in mounting.

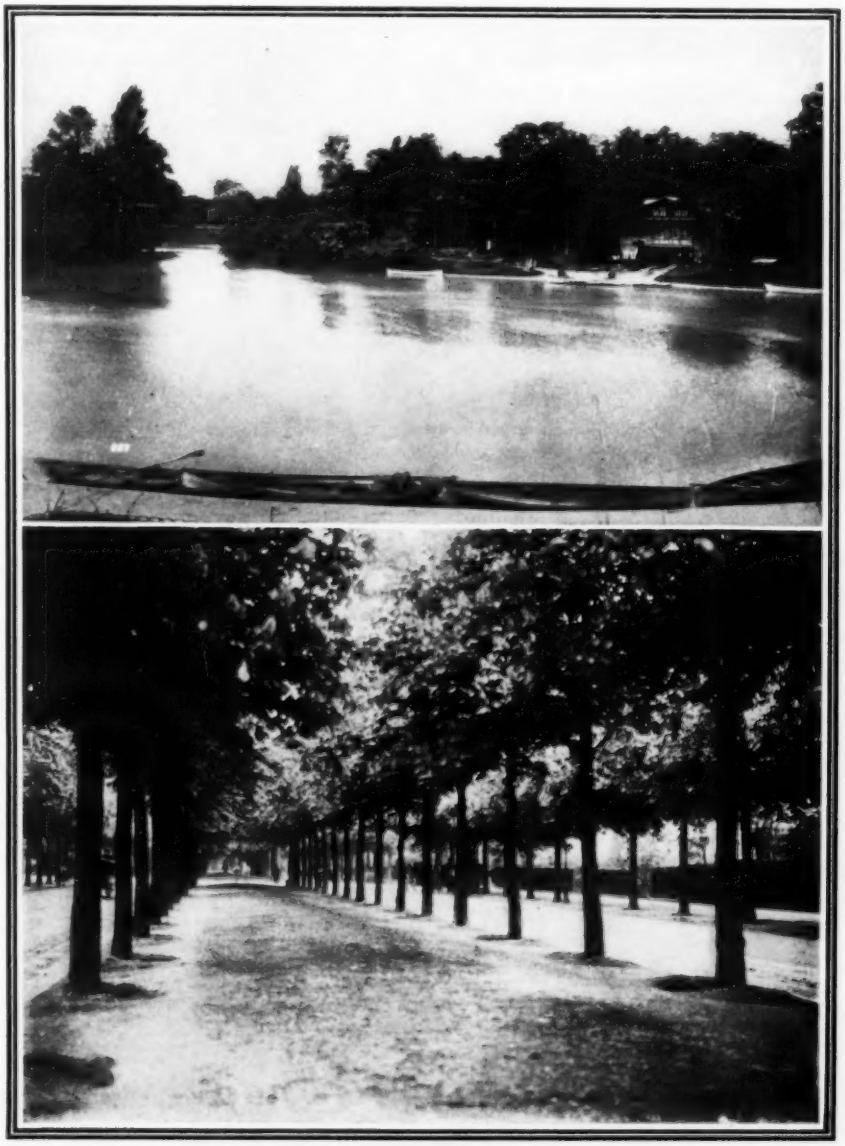
But the Bois is not merely a place for promenades. It must possess attractions for the thousands of rich people of every country who pass the season in aris. The Municipal Council, therefore, has authorized the construction of several restaurants, and these,

THE FOUNTAINS IN THE PLACE DE LA CONCORDE, PARIS.

during the summer, do an enormous business. Certain of them—such as the Touring Club Restaurant, and the Châlet du Cycle, situated on the river bank—are intended for customers of modest means; others, like the Pavillon d'Armenonville, the Pavillon Chinois, the Châlet des Lacs, and the like, cater for the rich. There is no more brilliant sight than these summer restaurants in the heart of the Bois.

Paris has succeeded in arranging its Bois de Boulogne in an admirable manner, whereas London's Hyde Park only serves for promenades, and what may be called its luxurious open-air life cannot be compared with what Paris has to offer.

We will close this series of papers by saying a few words about



THE LUXURIES OF OPEN-AIR LIFE IN PARIS.

Above is an illustration of the Restaurant des Iles in the Bois de Boulogne, and below the riding track leading from the Place de la Concorde to the Bois.

the way to arrange a luxurious avenue in the heart of a city, taking as example the lower portion of the Champs-Elysées.

At that spot is to be found everything that can help to make outdoor life enjoyable. The trees are rich in foliage and very numerous; the eye is pleased by the sight of sparkling fountains; for promenades there are quiet by-paths; for the children heaps of sand to play with, and for those who are looking after the children benches and chairs to rest upon. For the children's amusement there are also little carriages, drawn by goats, merry-go-rounds and a Punch-and-Judy Show, an eminently French institution. The authorities have even had the thought to make provision against the sudden showers of springtime and summer by erecting light shelters in which people can take refuge from the storms.

For grown-up folks there are the spicy attractions of open-air café-concerts, while in the hot summer evenings a number of restaurants, with their gardens illuminated by garlands of electric lights strung from tree to tree, do a thriving trade.

Thus the Champs-Elysées, that promenade *de luxe*, provides for the delectation of juveniles in the afternoon and for festively inclined men and women when night has fallen. There may be seen the children of the *concierges* of the neighborhood engaged in happy play while aristocratic women drive past them to the rythmic trot of their spirited horses.

It is not enough for a city to have splendid edifices and spacious, tree-lined avenues; it must also endeavor to make life as easy and as pleasant as possible to the population at large; and in no direction will efforts in this direction be more amply rewarded than in that of providing facilities and attractions for life in the open air. This is an essential item in the program of every municipality which has at heart the welfare and healthy development of the people.

Jean Schopfer.

ARNOLD BÖCKLIN AS A SCULPTOR OF THE GROTESQUE.

WIT, humor and sharp satire are the leading characteristics of the six masks by Arnold Böcklin, which adorn the garden façade of the Art Gallery of Bâle, and which are herewith reproduced. He was born in Bâle in the year 1827. He studied first for a short time in France and then went to Italy, where he stayed much longer, but during his years of study he was never much influenced by schools or academies. He also resided at different periods in Florence, Zurich, Bâle and Munich.

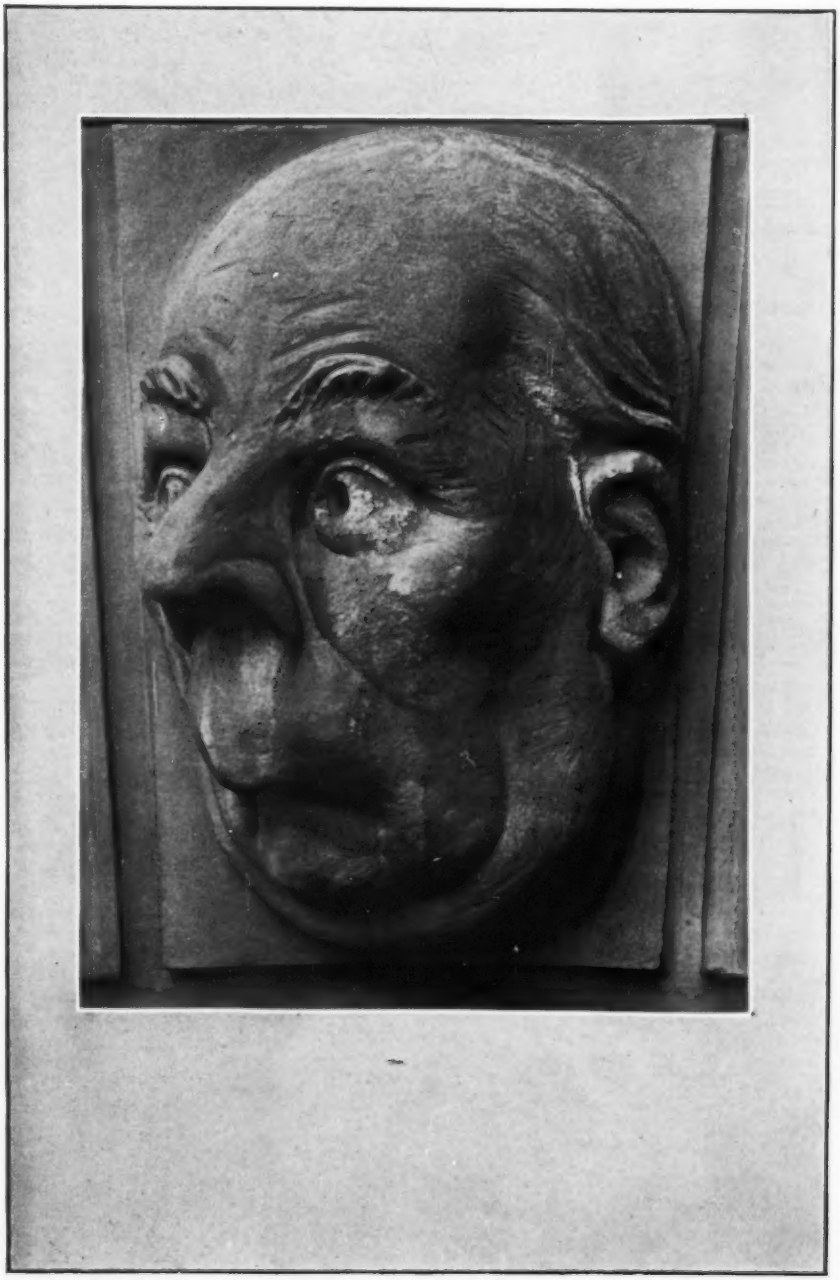
Arnold Böcklin was a renovator. He brought fresh feeling and a freer life to the art of his country. His work is distinguished by its vitality, its brilliant composition, its vivid coloring, and its imaginative daring. Böcklin enjoyed painting subjects which expressed his love of life, and of an almost animal life, so that his delight in antique poetical figures of nature, such as the God Pan, the glorification of Earth, is prevalent in his work. He peopled his pictures with fauns, satyrs, centaurs, nymphs, Tritons and Naiades.

Somewhat German, and very modern, are these conceptions of his of Nature. They are often faulty, incomplete and lacking in correctness, but they have freedom, strength and life, and very frequently a vein of rough, abundant, frank humor, which reminds one strongly of the Great Observer, the Great Wit, Rabelais. This vein of humor is very marked in the six masks, which in reality are architectural adornments, as they form the six keystones to the windows of the Bâle Art Gallery.

Böcklin executed a great part of this work himself and always supervised whatever he left to his workmen. These masks were executed in his younger days and represent hideous, impossible and pitiful-looking, middle-aged men with their characteristics and their infirmities grotesquely, but exactly, reproduced. It is the genial amusement of a great artist, a satire which ranks with similar ones by Leonardo, by the Old Higher German school and by the Japanese Korin.

From a technical point of view these masks are admirable and the architectural effect perfect. Boldly hewn in sandstone with an accentuation here, a well-defined plane there, *d'un seul jet*, as the French would describe it. A great deal of the humor, however, would be lost if it were not known that these six figures represented influential merchants of Bâle, who by their mean dealings with the artist gave him cause for the revenge he took. One and all he has placed them there, to be the laughing stock of the citizens of Bâle, and of all who see them as long as the building stands.

Herbert Lespinasse.



GROTESQUE MASK.

On the Façade of the Art Gallery at Bâle. Sculptor, Arnold Böcklin.

GROTESQUE MASK.

On the Façade of the Art Gallery at Bâle. Sculptor, Arnold Böcklin.

GROTESQUE MASK.

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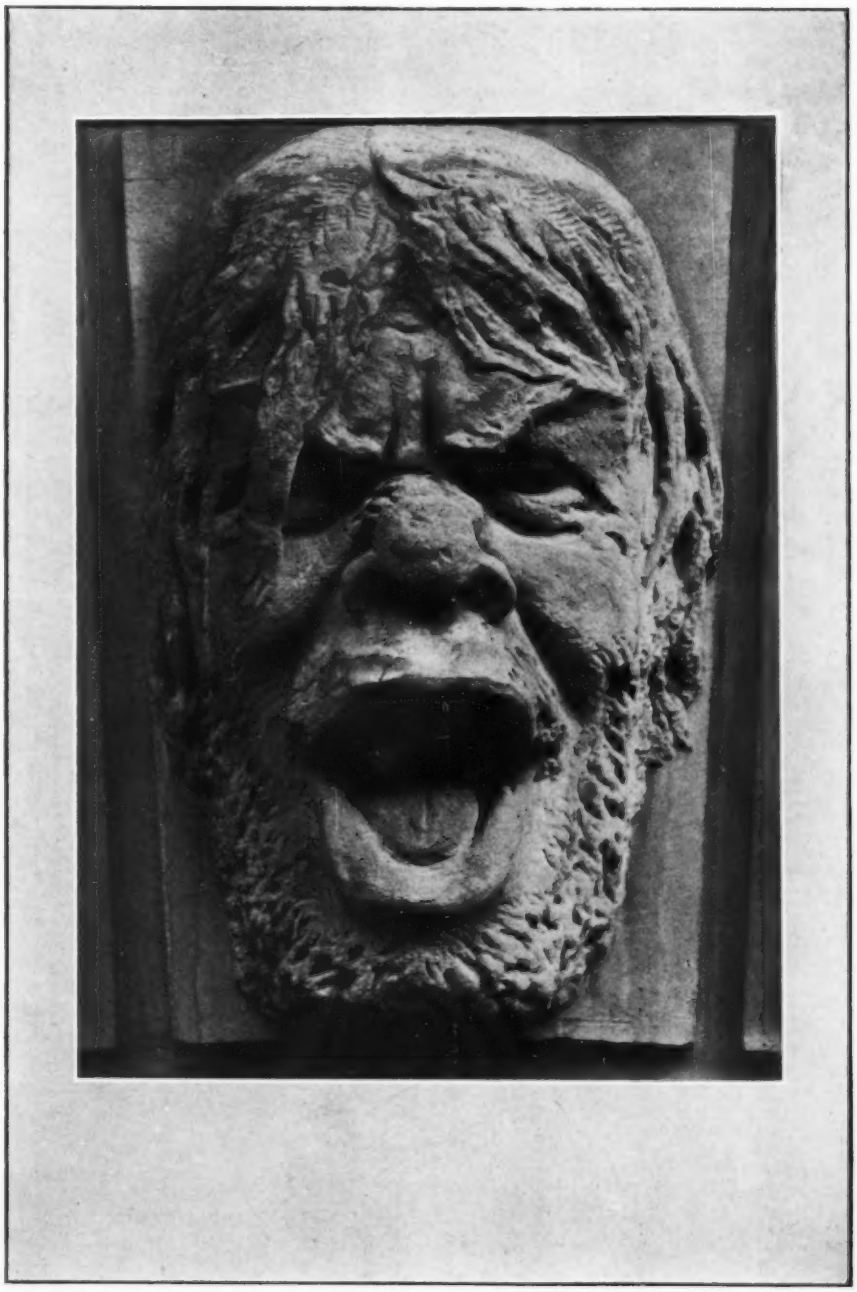
GROTESQUE MASK.

On the Façade of the Art Gallery at Bâle. Sculptor, Arnold Böcklin.



GROTESQUE MASK.

On the Façade of the Art Gallery at Bâle. Sculptor, Arnold Böcklin.

OVER THE DRAUGHTING BOARD.

Opinions Official and Unofficial.

The Problem of the Street System of New York.

It is evident that a systematic and energetic attempt is about to be made to persuade the present administration of New York City to begin a serious consideration of the problem of how the street system of Manhattan can be improved. At a recent meeting of the representatives of a number of important associations of New York business and professional men and artists, a resolution was passed to the effect that any measures to improve the looks of New York City were at bottom dependent for their success upon a certain revision of the street system, and that consequently it was a matter of the first importance to bring about such a revision. The indispensable means preliminary to this end are, as everybody is agreed, the appointment of an advisory commission, similar to the Commission which made an admirable report about Washington, and whose function it would be to study the deficiencies of the present street system and to suggest a comprehensive plan to remedy them. The appointment of such a commission has already been recommended by the President of Manhattan and the Mayor; and every effort will undoubtedly be made to get the latter to take action during his present term, for should Tammany return to power, schemes of this kind would have small chance of attention.

In referring to the proposed commission, the work, which it is supposed to do, is constantly being compared, as we have compared it above, to the work of the Washington Park Commission; but this comparison should not be pushed too far. The work which the New York commission will be called upon to perform will differ radically from that which the Washington Commission has already performed, and it should consequently be differently constituted. In the case of Washington the problem was almost exclusively an æsthetic problem. As with every æsthetic problem, there were practical necessities to be considered; but such practical considerations were subordinate to the great central task of securing the most effective looking lay-out for the city. Government buildings so dominate Washington, private interests are comparatively so unimportant, and the original plan was so generous and so convenient that the commissioners were not hampered in their work by any stubborn conflicting interests. The greatest

obstacle which private business considerations placed in their path was the Pennsylvania Railroad Station, and that obstacle did not prove troublesome. As to financial limitations they practically did not exist for the Washington commissioners. They had behind them the abundant resources of the National Government, and they could plan as they pleased.

In the case of New York, on the other hand, a corresponding commission would be obliged carefully to consider an indefinite number of complicated practical conditions. At present the city is the formless product of almost unrestricted speculative real estate and business enterprise; and these private real estate and building interests are so accustomed to having their own way that they resent bitterly and fight most tenaciously any attempt to limit in the general public interest the free hand which they have enjoyed in the past. Moreover these speculative real estate and building interests have been exploiting to their own profit the tremendous expansive force of business and population in New York City, and have been able both to cover the city with very expensive buildings and put real estate up to extremely high figures. A commission might propose for the city a plan which made use of the best features of the existing lay-out and which would, when completed, improve New York as Paris was improved by its long process of Haussmanization, and yet which would not have a chance of being adopted, because it did not sufficiently consider the peculiar conditions of building, business and traffic which characterize the old city of New York. A new street system must be laid out, not only for connecting convenient points, and creating an interesting variety of architectural vistas, but particular attention should be paid to the comparative cost of alternate schemes, and to the necessity of providing for additional surface railway tracks. In other words, the economic, æsthetic, transit and real estate aspect of the problem should all receive the most careful consideration, and should duly modify the final result.

The commission, consequently, instead of consisting, as did the Washington commission, of two architects, one landscape architect, and one sculptor, should be both larger and more diversified. It should contain at least one real estate expert, one engineer, who is thoroughly familiar with transit conditions, one municipal economist, who knows how similar schemes have been financed in Europe, an architect or two, a sculptor, and a couple of level-headed business or professional men. A commission made up in this manner would, of course, contain a larger proportion of business and engineering than it would specifically æsthetic knowledge; but that is as it should be, because the problem is undoubtedly chiefly one of practical convenience, and it has no chance of reali-

zation, unless it promises enormous practical benefits to the citizens of New York. Of course, it is to be assumed that all the commissioners, no matter of what interest and occupation, agree as to the necessity of the revision, and that it should aim at introducing, wherever feasible, a certain amount of diagonality into the street system of New York.

Furthermore, any plan of revision which is proposed should not only be considered in relation to the practical considerations outlined above, but it should be accompanied by definite recommendations as to the best means of distributing the expense and finding the money. And this is really the crucial aspect of the business. There is no city in the world in which the expense of an alteration of the street system would be so great. What the cost of any radical alterations would be may be inferred from the fact that the outlay in condemnation proceedings alone necessary to carry a 75-foot street from the terminus of the new Williamsburgh Bridge to Cooper Square—a distance of three-quarters of a mile—is under rather than over-estimated at $15,000,000; and property in this section, while not as cheap as is some others, is very cheap compared to real estate along the main ridge of the island. The cost of a similar strip, which intersected Broadway, and Fifth Avenue, would probably be not less than three times as much. And how many such strips would have to be taken in order to do the work well?

The ordinary American method of financing such improvements is for the city to pay half and the neighboring property-owners to pay the other half; but there would be considerable difficulty in applying that method to such a costly improvement as the one now under discussion. The difficulty, moreover, would touch both to the city's and to the property-owner's end of the payment. The city has no surplus at present with which to engage in costly enterprises, for the increase in the debt limit which the revision of the assessment lists will bring about is already engaged in advance for necessary transit, bridge, dock, and school improvements. The property-owners, on their part, would unquestionably fight to the finish any proposition to levy large assessments upon neighboring real estate; and they would have some justification for a protest, because similar improvemests in the past have undoubtedly been the occasion of much irremediable loss on their part. In the case of the Elm Street widening, for instance, the property-owners for years have lost almost all income from their buildings, while at the same time they were obliged to pay for one-half the expenses of the widening. Another constant cause of complaint is the area covered by the assessment, which is always arbitrary and frequently condemns men to pay for a benefit which their property never receives. For such reasons as these we believe that the pro-

posal to pay for this improvement in the ordinary way would defeat the scheme, and that the report of the commissioners will avail nothing unless it is accompanied by a plan which provides for some new and more acceptable method of distributing the cost.

For a number of reasons they would naturally give the most careful consideration to the method frequently used abroad of making the opening of a new street in large measure pay for itself—the method, viz., of condemning a much larger strip of property than that required by the actual lines or the new street and of subsequently selling this property for higher prices. We by no means wish to give an unqualified endorsement to this method, which has difficulties of its own, and would undoubtedly meet with lively opposition; but at present it looks like the best way of paying the cost which has been suggested. Its use in the instance under consideration is all the more desirable, because in no other way could the new street plan result in really desirable architectural improvement. When a new street is opened diagonally through a block, the property-owners generally have left upon their hands narrow, irregular lots, which are relatively useless for new buildings, and upon which no architecturally effective structure could be erected. Consequently the condemnation of only just enough real estate for the new street would partly defeat the purpose for which the improvement is undertaken—which is in some measure to improve the architectural arrangement and appearance of the central congested parts of the city. It may be considered essential to the whole scheme that property on any new streets which are opened should be divided into plots large enough to accommodate the big buildings, which would be needed on such thoroughfares both for good looks and profitable business.

It should be added that under existing real estate conditions such large plots would find a ready market at very high prices. Of recent years the great effort of real estate operators and corporations has been to piece together large plots of property for the purpose of obtaining a space big enough to be advantageously improved with tall buildings. What they particularly want are corner plots containing 15,000 or 20,000 square feet, or, better still, plots which are open on three or four sides, and which are guaranteed an abundance of good light and air. A building, like the Fuller Building, erected on such a site, has the advantage of provoking popular interest, of advertising itself, and of offering accommodations for which excellent rents can be obtained. The demand for them is such that of late the prices paid for such plots have gone up considerably; and there is no manner of doubt that any revision of the street system, which promised to put upon the market a large number and a great variety of such plots, however much objection

might be taken to it by the property-owners immediately affected, would be cordially received by the speculative realty corporations—provided, of course, they would be subsequently permitted to erect the kind of buildings they pleased upon the sites.

So much for a few of the practical conditions which will have to be carefully considered by a commission—if such a commission is ever appointed. But if it is appointed and makes an acceptable report, what a long road there will be to travel before work will actually be commenced! No big improvement of this kind can be carried out unless there is some continuity of municipal policy; but in New York there is no prospect of obtaining such desirable continuity. The administration changes every two years; and Tammany has no interest in æsthetic improvements. It does not care to take them up, because, if there is nothing in them for the organization, it does not want them; or if they do offer a chance of profit, they stimulate dangerous exposures and scandals. Just at present the Tammany and anti-Tammany forces are so evenly divided that neither party will control the administration for a long time. Even so, Tammany might be forced to take action, provided public opinion was as vigorously in favor of the improvement, as it was say of the genuine rapid transit; but at present the average New Yorker does not appreciate the great benefits, both direct and indirect, which would result from an adequate revision of the street system. Perhaps the best way to arouse such a public opinon would be to identify in all public discussions of the matter the revision of the street plan with an amelioration of the present almost intolerable conditions of surface transit. That is an injury and a grievance which is palpable to every New Yorker, and for the removal of which he would be willing to pay.

"ELLENCOURT" AND ITS APPROACH.

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.

This view of the house is taken from the main driveway, which leads from the entrance of the grounds on Norwood avenue straight to the house. The house itself, which is of plaster with a red tile roof, sits upon a bold terrace. Its color is rather cream than white.

GREAT AMERICAN RESIDENCE SERIES

"ELLENCOURT"

The Residence of

S. Sachs, Esq., at Elberon, N. J.

J. H. Freedlander, Architect

"ELLENCOURT" FROM THE NORTHEAST SIDE.

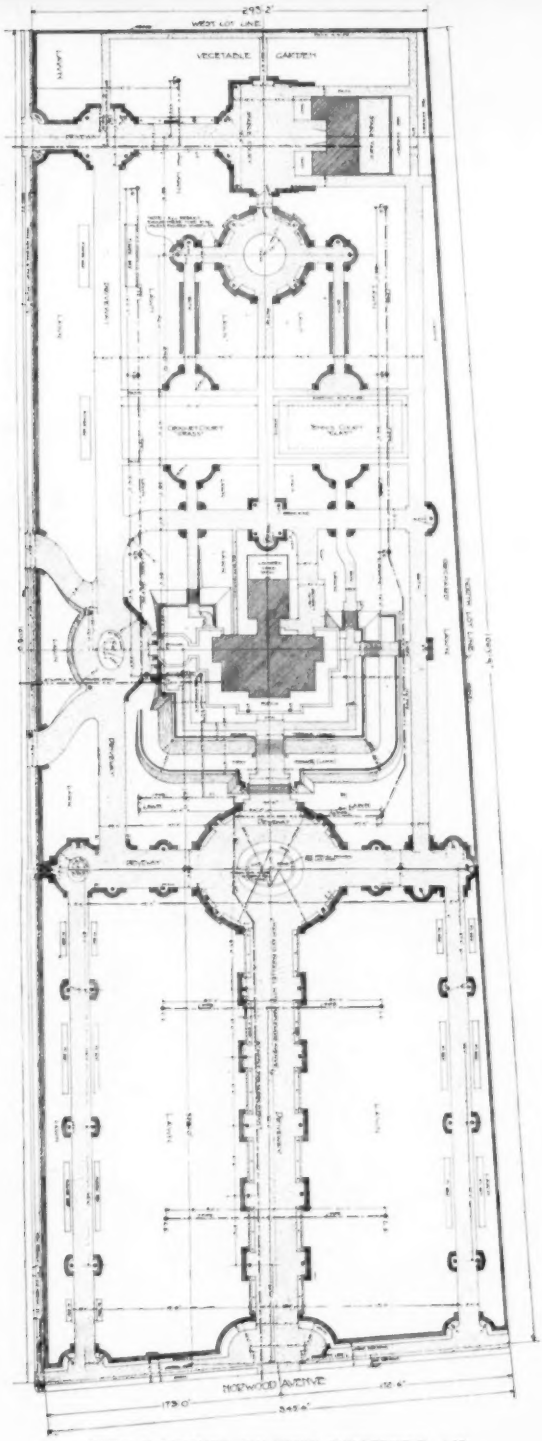
Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.

This illustration shows the partly enclosed verandas which surround the house, and the clever manner in which they are architecturally related to the whole design. The top of the porch is also arranged for use.

"ELLENCOURT" AND ITS GROUNDS.

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.

The grounds and the house have been laid out all at once from a single design. This illustration shows one of the side paths on the north end of the property bordered with hydrangeas in tubs and other flowers.



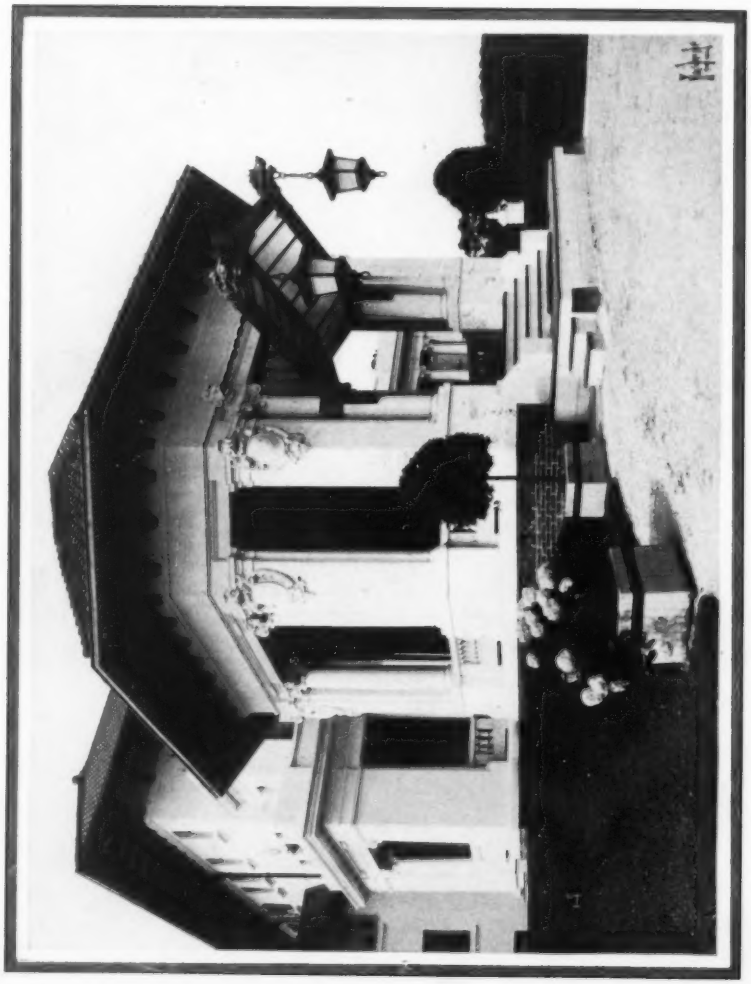
THE LAYOUT OF THE GROUNDS AT "ELLENCOURT."

Residence of S. Sachs, Esq., at Elberon, N. J.
J. H. Freedlander, Architect.

The plot on which the house is built is about 1,000 feet deep, and has an average width of less than a third of that distance. The main approach leads straight down the middle of the property, but the octagon on the south side has another approach. The space at the back of the house is skilfully arranged to include tennis and croquet grounds, the stables, vegetable garden, etc.

"ELLENCOURT" FROM THE SOUTHEAST SIDE.

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.

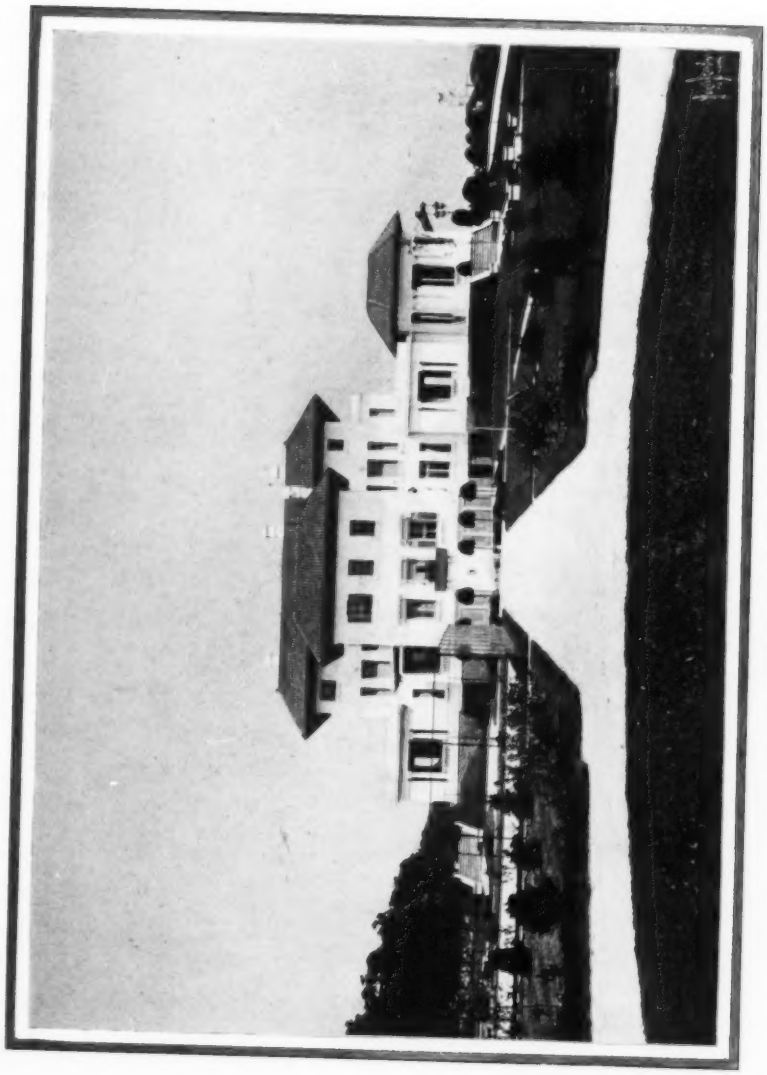


THE OCTAGON ON THE SOUTHEAST SIDE OF "ELLENCOURT."
Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.

"ELLENCOURT" FROM THE SOUTHWEST SIDE.

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.

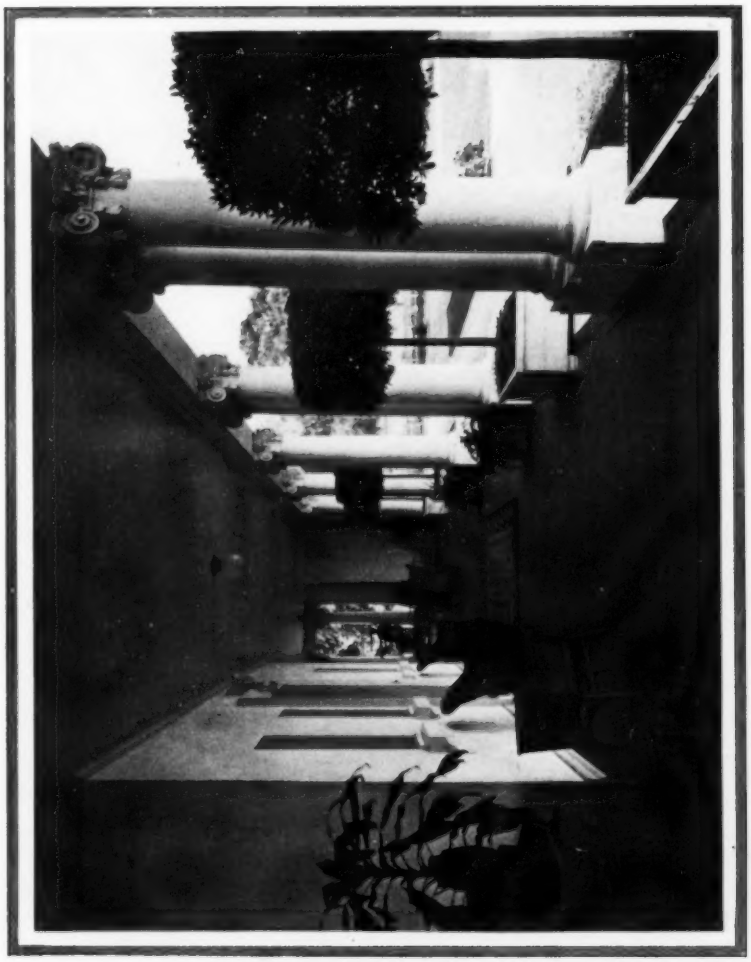
This is the first illustration showing the back of the house, which, owing to the absence of the terrace, is provided with another story.



THE WEST AND BACK VIEW OF "ELLENCOURT."

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.

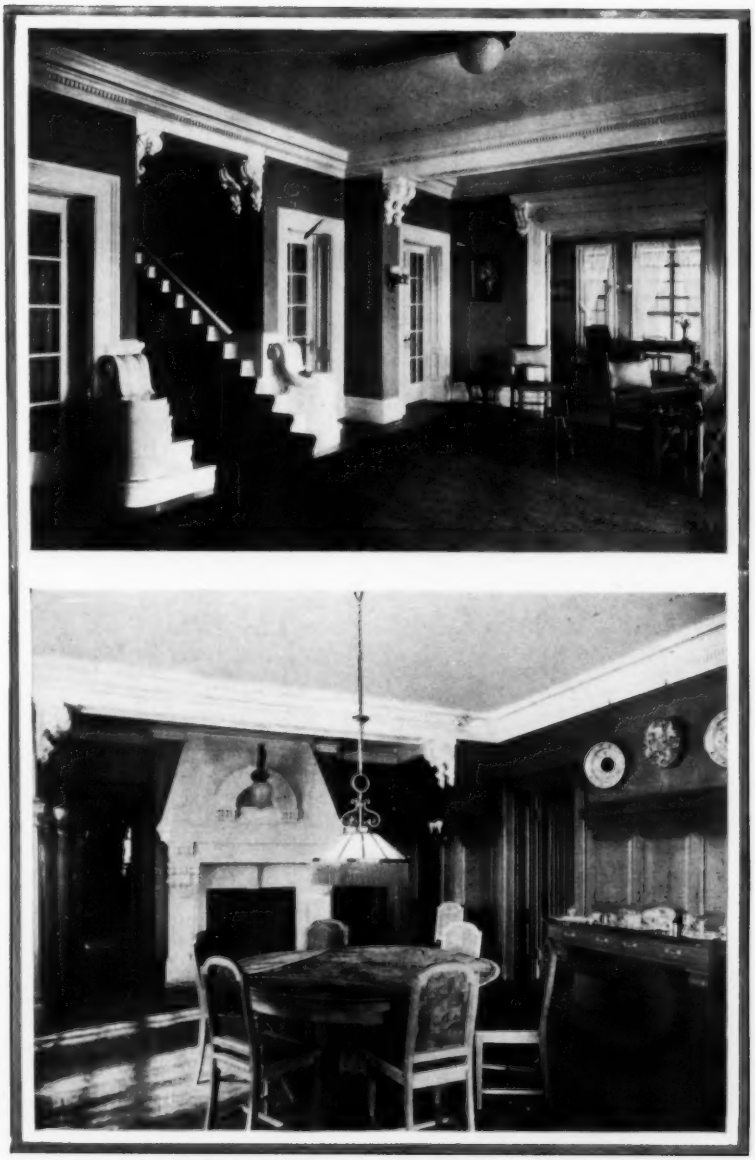
This illustration shows the arrangement of the tennis court and croquet grounds in relation to the house.



INSIDE THE VERANDA AT "ELLENCOURT."
J. H. Freedlander, Architect.
Residence of S. Sachs, Esq., at Elberon, N. J.

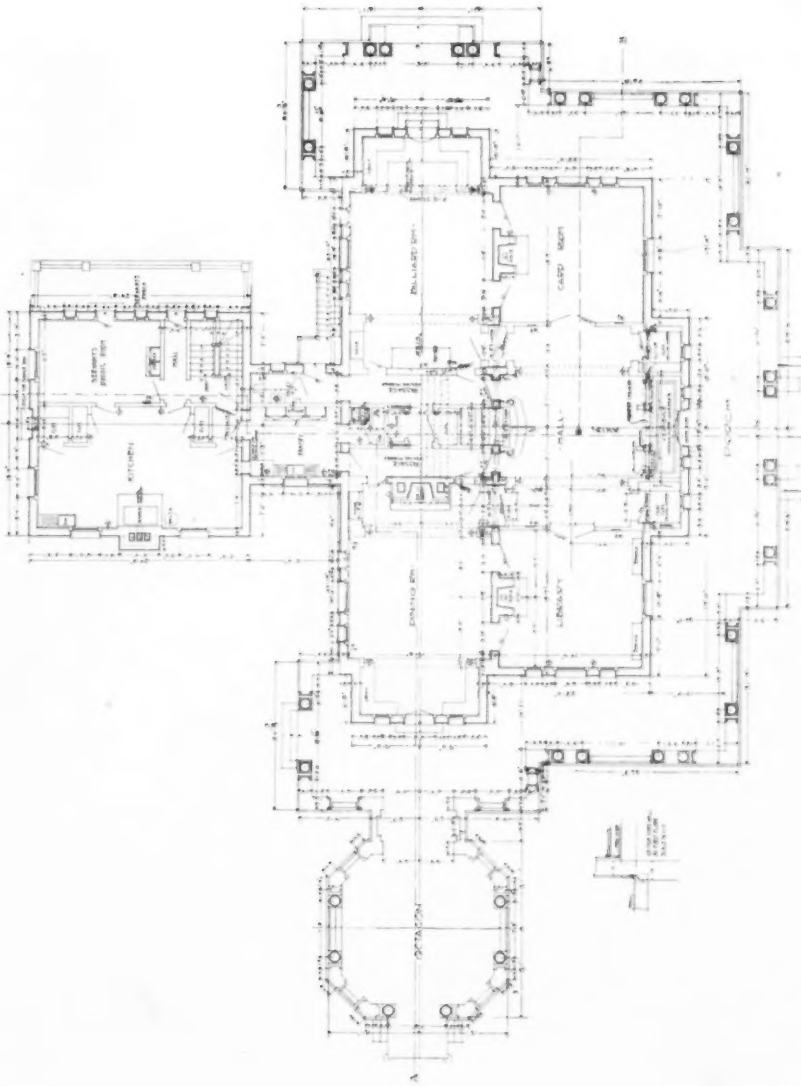
THE STABLE AT "ELLENCOURT."

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.



THE MAIN HALL AND DINING ROOM AT "ELLENCOURT."

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.



PLAN OF THE GROUND FLOOR AT "ELLENCOURT."

Residence of S. Sachs, Esq., at Elberon, N. J. J. H. Freedlander, Architect.